16 ANC

VOGUE

COLLEGE ISSUE

Young Fashions
Young Prices
for the Smart Girl
in and out of College

ADVANCE RETAIL TRADE EDITION

V ★ O
Incorporating Vanity Fair
August 15, 1948
Price 50 Cents in U. S. and Canada
1.00 ALL OTHER COUNTRIES
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Thoroughbred distinction in a superbly disciplined casual by Harry-Williams, Ltd. The collar, softly rolled—the buttons, golden contrasts to the beautiful fabric. In Stroock Cloud Drift, Vibrant Autumn tones. Sizes 10 to 18. About $85. Duchess acetate rayon lined. At one fine store in most cities or write:

Harry-Williams, Ltd.

A department of Grossman & Spiegel, Inc., 512 Seventh Ave., New York 18

August 15: Fashions for the Smart Girl in and out of College

VOGUE

HOW TO USE THIS ISSUE:

1. To sell Smart Girl fashions

Pages 112 through 143

Page 10—Trade Edition

2. To sell new furs

Pages 156 and 157

3. To sell new hat shapes

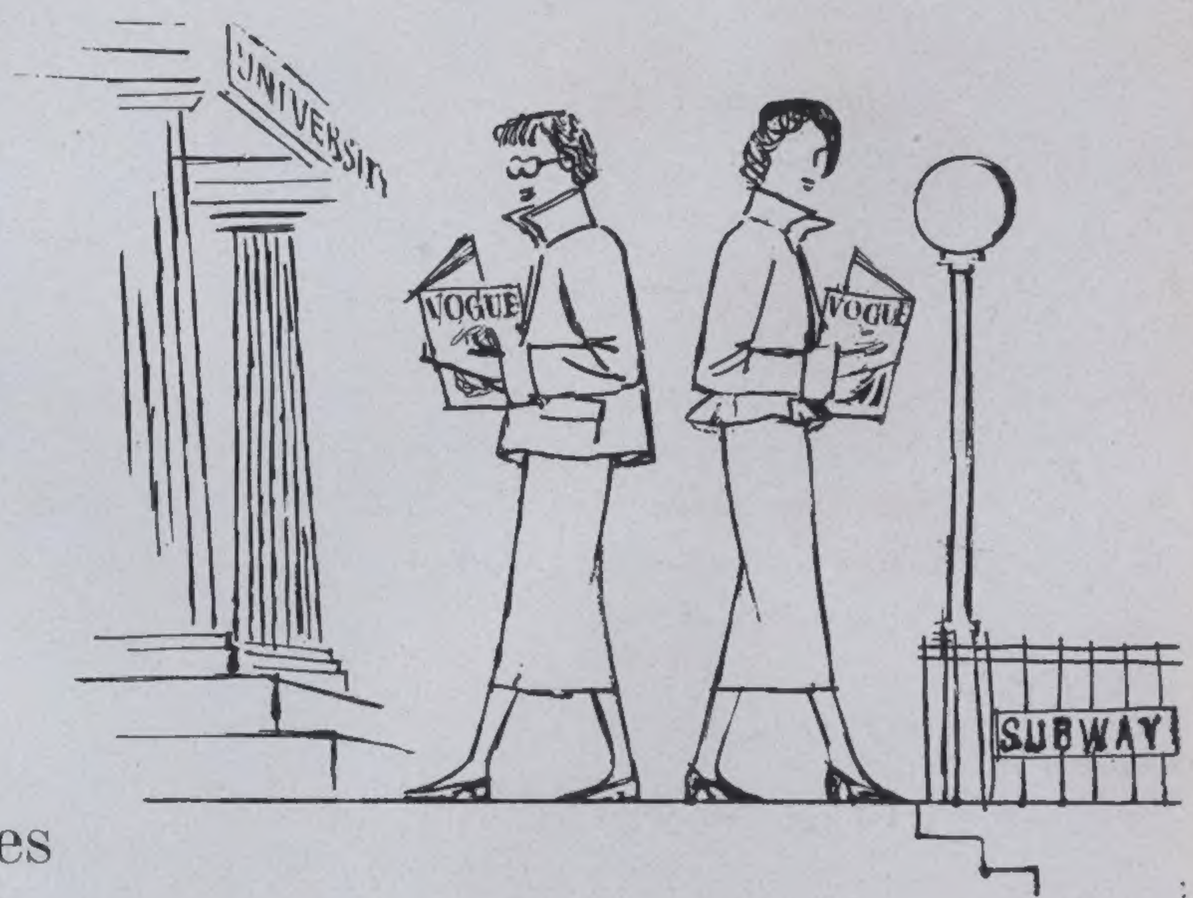
Pages 158 and 159

4. To sell young lingerie

Page 176

5. For news-making separates

Pages 2 through 7—Trade Edition



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$15.00 PER YEAR

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There is News in SEPARATES for After-Five and on

The News Is In Cloth

—and in unexpected alliances in cloths. Daytime fabrics appear after five at home and abroad—often chaperoned by elegant cloths. Watch for jersey, flannel, challis—for linen blouses above a sweep of satin, velveteen, taffeta. Gabardine and corduroy look new for night in skirts to be worn with blouses of rich fabric. And for *sheer* elegance: fine sari cloth in blouses—or organdy in overskirts.

The News Is In Cut

In *skirts:* back-fullness usually—but sometimes a stem of a skirt. Some dirndls remain, but the skirt that traces the hips and flares to a variety of lengths is numerically important.

Pockets add silhouette-interest; often form the top of the peg-top skirt.

Waists are most frequently high—are kept high with bones, cummerbunds, or rib-hugging fit.

Necklines—veer to the V's, stay covered and collared, or add a cuff to the scoop-line.

The News Is In Colour

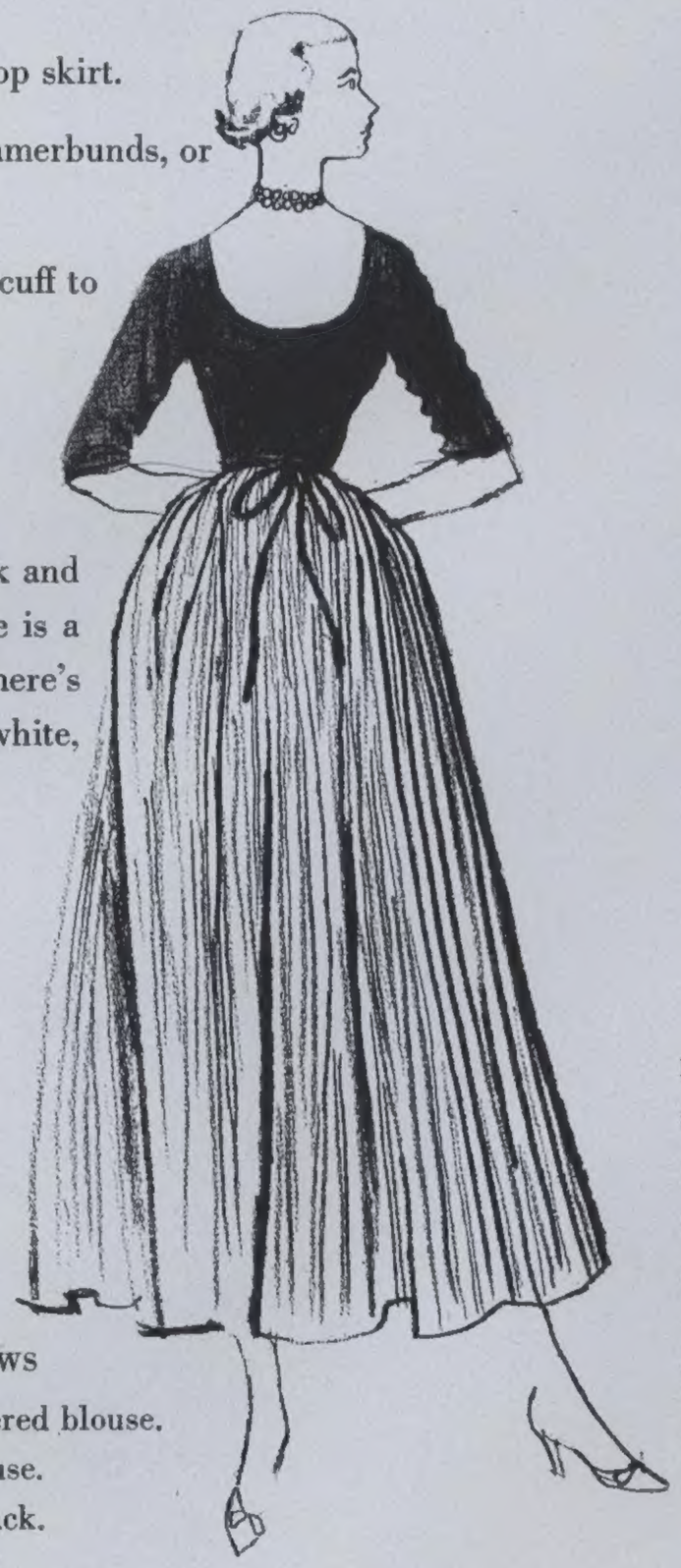
—in hushed tones: dark green and midnight blue, copper-black and rusted orange, muted red and deeply-ripened plum. Also, there is a shift into neutrals: pale snuff colours, sand-beige, taupe. And there's as always, black—used all-of-a-tone or in stark contrast with white, with a palette of pastels.

ALL PRICES QUOTED ARE WHOLESALE

Extra copies of this Trade Edition supplement are available at $1.00 for fifty, $2.00 for one hundred. Order them from Vogue Merchandising Service, 420 Lexington Ave., New York City 17.

DARK AND LIGHT:
SATIN AND SHEER

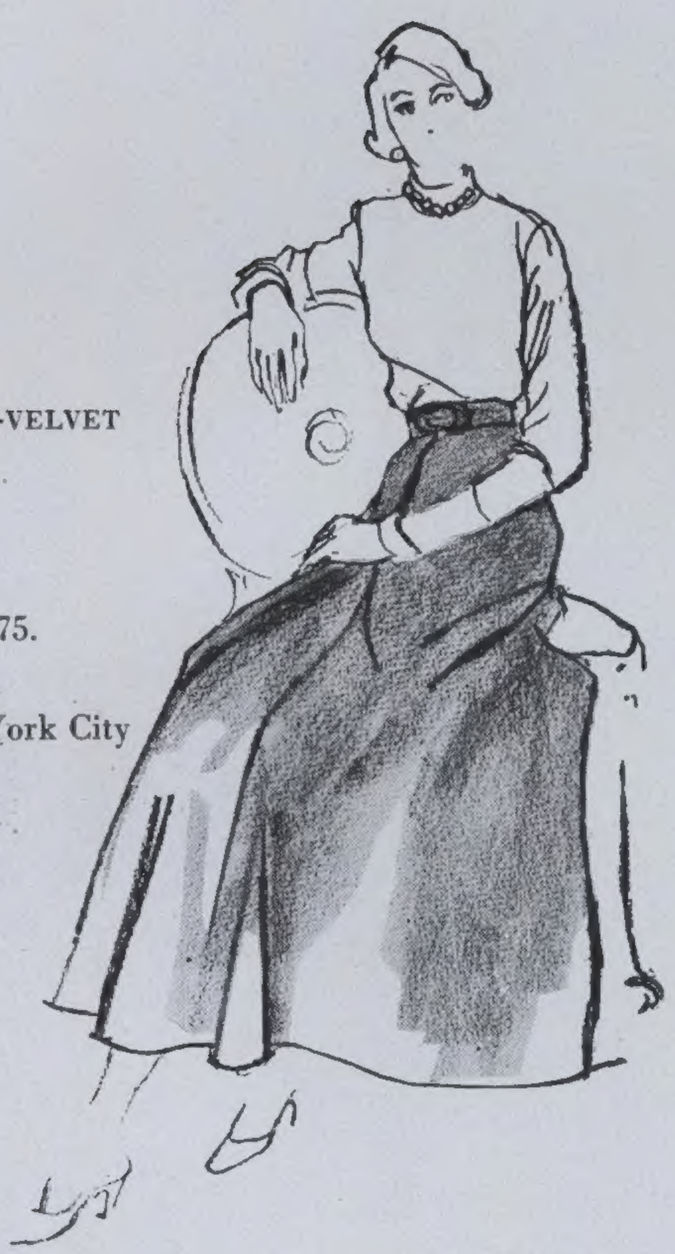
Satin skirt in black, brown.
Sizes 10 to 16, #941, $22.75.
Chiffon blouse in
yellow, nude, coffee.
Sizes 10 to 18, #719, $22.75.
MILMONT GOWNS, INC.
530 Seventh Avenue, New York City



STRIPED JERSEY IN THE NEWS

Striped skirt, gentle-shouldered blouse.
Both wool jersey. Black blouse.
Skirt: blue/black, white/black.
Sizes 10 to 16, #911, $19.75.
MCMULLEN COMPANY
475 Fifth Avenue, New York City

Separates for After Five



TONE-ON-TONE: JERSEY-ON-VELVET

Pale-toned jersey blouse,
deeper-toned velvet skirt.
Grey, gold, blue, pink.
Sizes 10 to 18. #7458, $23.75.

B. H. WRAGGE
550 Seventh Avenue, New York City

BACK INTEREST: BLACK VELVETEEN

Sweeping black velveteen skirt
—basis for almost any blouse.
Sizes 7 to 15. #668, $23.75.

HORWITZ & DUBERMAN, INC.
498 Seventh Avenue, New York City

FLANNEL AND FAILLE,
COLOUR CONTRAST

Flannel blouse, faille
skirt. Blouse:
orange, white, red, others;
sizes 10 to 16, #4815/16, $7.75.
Skirt: black, brown, navy;
sizes 10 to 18, #2855/19, $10.75.

SPORTSWEAR ORIGINATORS, INC.
530 Seventh Avenue, New York City

ALL THAT GLITTERS . . .

Tarnish-resistant gilt streaking
through beige wool jersey.
Sizes 10 to 16. Also grey with "silver."
Skirt, #219, $12.75.
Jacket, #815, $10.75.

PLATTRY COUNTRY WEAR, INC.
110 West 40th Street, New York City

GLOSSY VELVET: GLEAMING JERSEY

Velvet skirt, jersey blouse
with glitter.
Sizes 10 to 18. Skirt: grey, black,
green. #224, $9.75. Blouse: Same
colours with gold, #334, $9.75.

DUCAIRE
1384 Broadway, New York City

Separates for Evening

SHEER GENIUS: SARI CLOTH WITH SATIN

Mauve silk sari cloth blouse; plum silk satin skirt, buttoned-in-back fullness. Both also in copper, smoke-grey; sizes 10 to 16.
#641, $69.75. Blouse separately, $29.75.
Tina Leser design.
EDWIN H. FOREMAN, INC.
1410 Broadway, New York City

TWO PARTS GABARDINE

Skirt of gabardine, cap-sleeved gabardine blouse. Both taupe, moss.
Sizes 10 to 16, 9 to 15. Skirt #744, $12.75.
Blouse, #627, $4.75.
OWEN-MORGAN, INC.
40 West 33rd Street, New York City

TAFFETA CAST IN COPPER

Black-and-copper tucked taffeta skirt with matching jacket.
Also navy-and-black. Sizes 10 to 20.
Skirt, #B227, $32.50. Jacket, #B214, $22.50.
Brigance of Lord & Taylor.
EDWIN H. FOREMAN, INC.
1410 Broadway, New York City

GOLDEN CHECKS

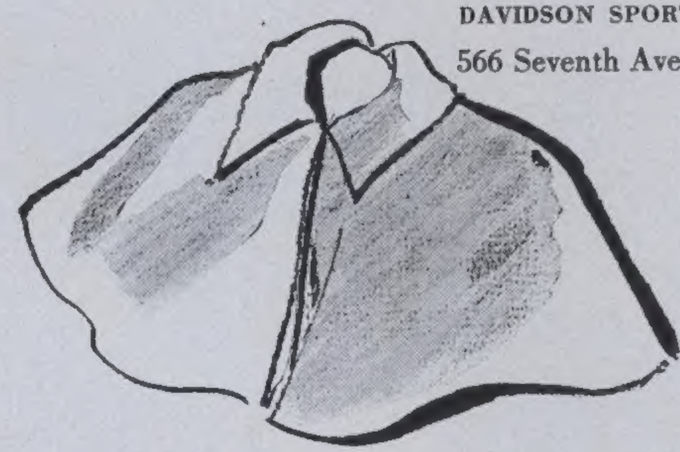
Black and gold metal-thread checked skirt, black jersey blouse.
Sizes 10 to 16. #4996, $49.75.
SAMUEL CHAPMAN, INC.
530 Seventh Avenue, New York City

SHADES OF AUTUMN

Brown, beige, burnt-orange striped skirt, orange blouse in tie silk. Sizes 10 to 18. Skirt, #101, $22.75. Blouse, #729, $19.75.

NAN WESLEY

1 West 47th Street, New York City

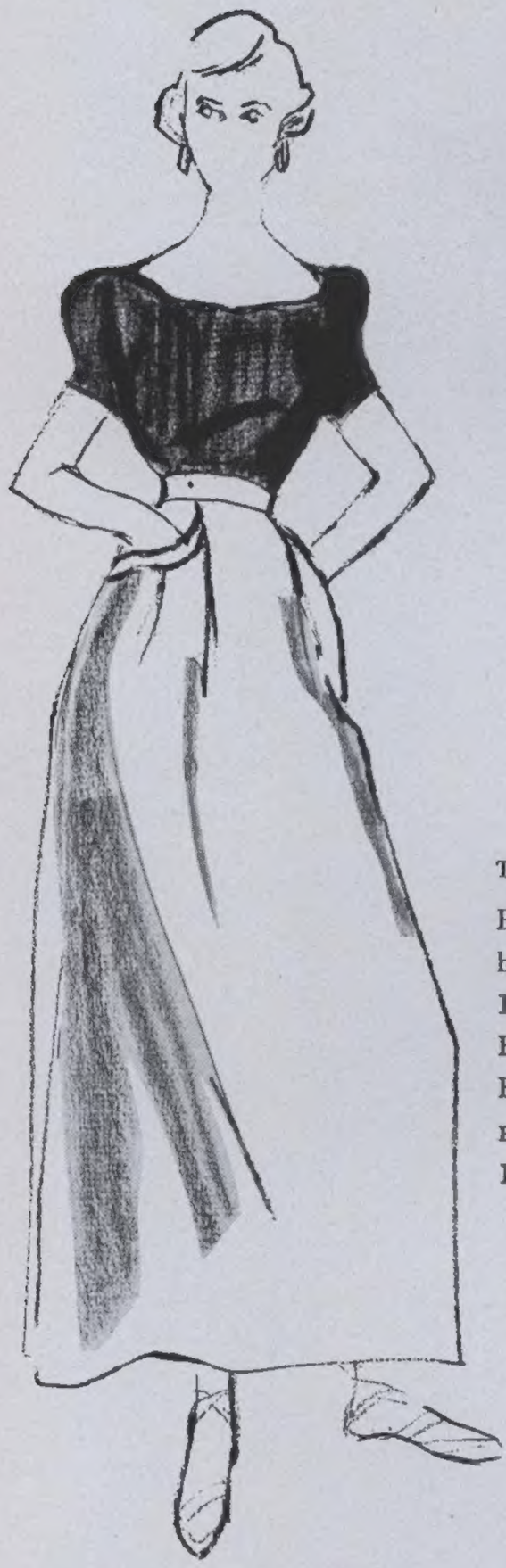


GOOD COVER-UP

Short felt capelet to cover un-covered tops. White, black, brown, purple. Small, medium, large. #321, $5.75.

DAVIDSON SPORTSWEAR COMPANY, INC.

566 Seventh Avenue, New York City



TAUPE WITH JET

Peg-topped skirt of taupe, black blouse. Velveteen; sizes 10 to 20. Skirt, #B224, $22.75. Blouse, also blue: #B213, $14.75. Brigance of Lord & Taylor.

EDWIN H. FOREMAN, INC.

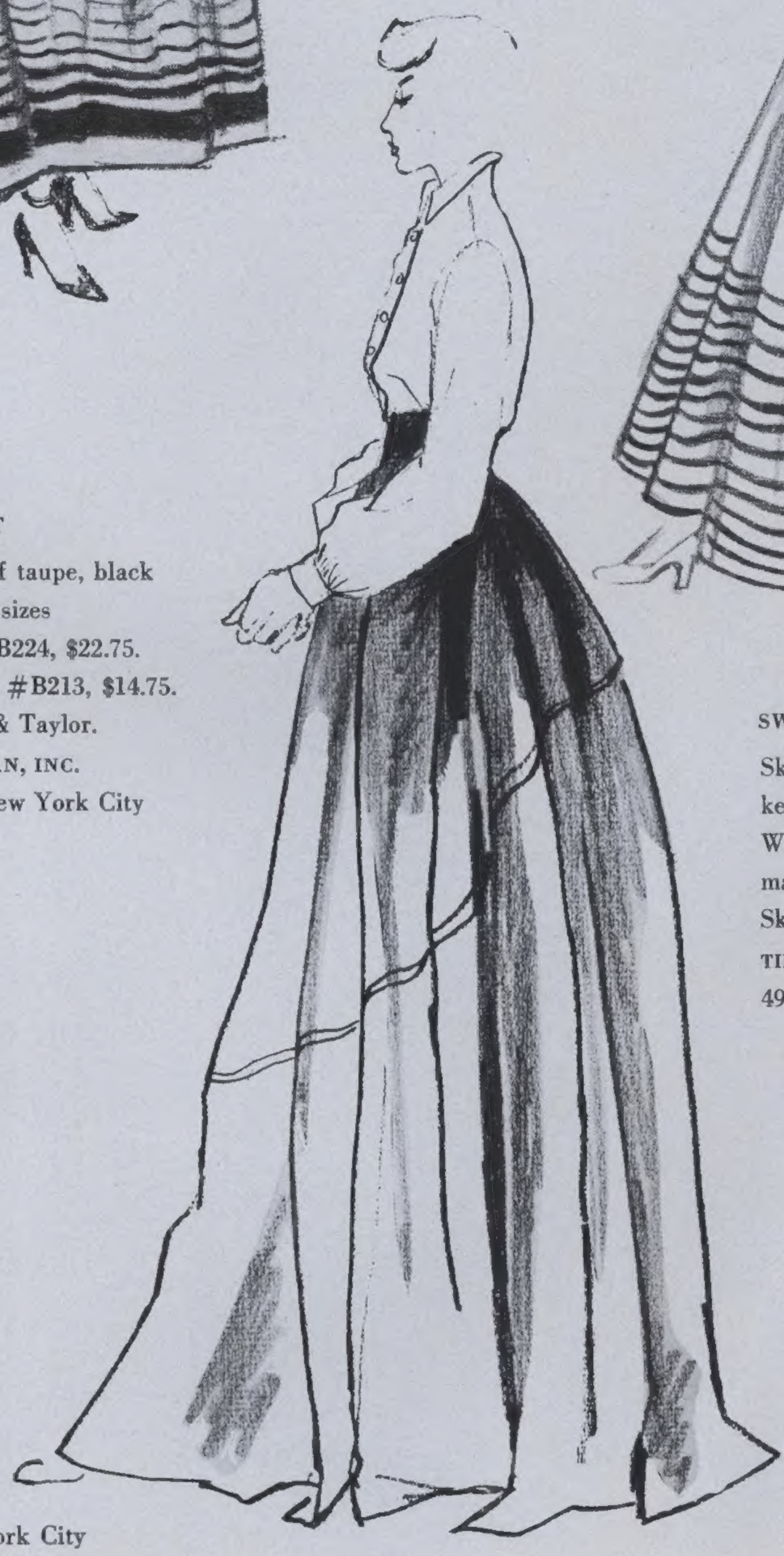
1410 Broadway, New York City

SWOOP OF FLANNEL, SCOOP OF JERSEY

Skirt braided with black—in red, kelly green, black, lime. Wool jersey blouse in matching colours. Sizes 10 to 18. Skirt, #1606, $24.75. Blouse, #242, $4.75.

TILLY SCHANZER

498 Seventh Avenue, New York City

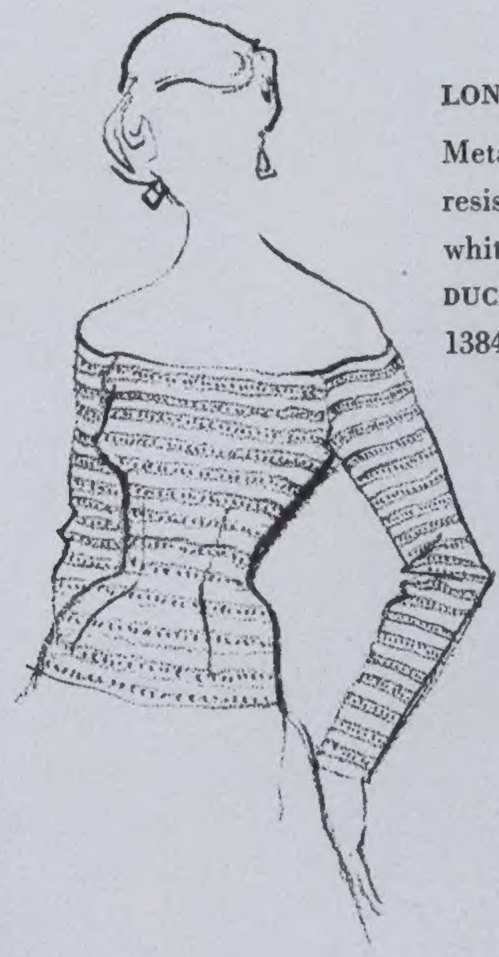


LONG, DARK, HANDSOME

Black faille skirt marked with braid. High-riding waistband. Sizes 10 to 16. #214, $16.75. The white linen blouse with piqué collar, cuffs. Sizes 10 to 20. #247, $7.75.

HAYMAKER

498 Seventh Avenue, New York City

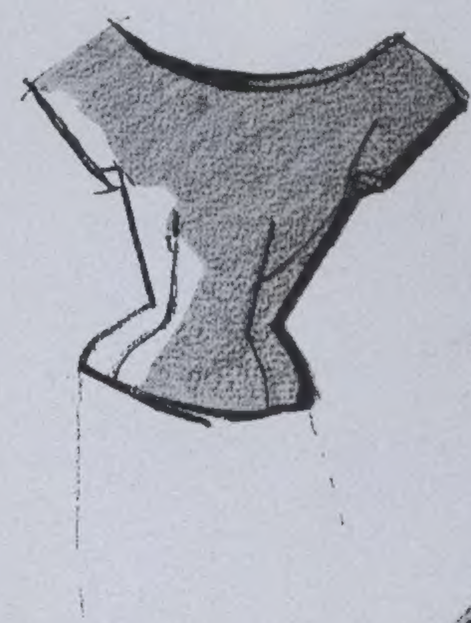


LONG SLEEVES, LOW NECK

Metal-striped jersey. Tarnish-resistant gilt thread through pink, blue, white. Sizes 10 to 18, #353, $9.75.

DUCAIRE

1384 Broadway, New York City



JERSEY TO ALTERNATE

Wool jersey sweater in taupe, black, citron, pink, others. Sizes 10 to 16, #628, $3.75.

OWEN-MORGAN, INC.

40 West 33rd Street, New York City

VELVET WITH A FLARE

Back-flaring black velveteen jacket, new three-quarter sleeves. Sizes 10 to 16. #804X, $14.75.

PLATTRY COUNTRY WEAR, INC.

110 West 40th Street, New York City

DOUBLE FAILLE

Faille skirt—rayon tissue faille blouse. Skirt: black, brown, purple. Sizes 10 to 16, #320, $17.75. Blouse: pink, white, brown, and more. Sizes 10 to 20, #304, $15.75.

TAMI

72 East 56th Street, New York City

A PINCH OF SNUFF, A SPOT OF BLACK

Gabardine snuff-coloured skirt. Sizes 10 to 18, #B228, $39.75. Sketched with two black lace stoles, each $12.95. Brigance of Lord & Taylor.

EDWIN H. FOREMAN, INC.

1410 Broadway, New York City

Separates for At Home

CHECK THE VEST

Dandy vest of tarnish-resistant "Lurex" taffeta. Black with glitter. Sizes 12 to 18, #1050, $9.75.
DAVIDSON SPORTSWEAR COMPANY, INC.
566 Seventh Avenue, New York City

ORGANDY APRON OVER-SKIRT

White or pastel organdy over-skirt cut like an all-round apron. Small, medium, large. #772, $12.75.
KRAINES, INC.
64 West 36th Street, New York City

DOUBLE FEATURE: CHALLIS, VELVETEEN

Quilted velveteen skirt plus challis blouse hand-printed in Switzerland, "jewel" buttoned. Sizes 7 to 15, #587, $26.75.
HORWITZ & DUBERMAN, INC.
498 Seventh Avenue, New York City

PLUNGING JERSEY, "LEOPARD" SKIRT

Wool jersey top. Skirt brown/white "leopard" rayon. Sizes 10 to 16. Jersey: black, white or brown, #320, $6.75. Skirt, #257, $11.75.
CIRO SPORTSWEAR, INC.
530 Seventh Avenue, New York City

CORDUROY-CRÊPE COALITION

Corduroy skirt, rayon crêpe blouse. Skirt: taupe, grey, others. Sizes 10 to 16, #1368, $8.75. Blouse: white, black, others; sizes 10 to 18, #1122PM, $9.75.
DUCHESS ROYAL
498 Seventh Avenue, New York City

To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: August 15th East, August 22nd West of the Mississippi.

. . . to sell Dresses and Separates

VOGUE SAYS: "Complete little dress: newly-inexpensive"
VOGUE SAYS: "Complete little dress: to wear any day"
VOGUE SAYS: "Your prettiest dress might be a tweed one"
VOGUE SAYS: "Little wool dress: slivered outline"
VOGUE SAYS: "For the young: jersey dickey dress"
VOGUE SAYS: "Grey wool jersey: tucks and buttons"
VOGUE SAYS: "Honey wool jersey: buttering lines"
VOGUE SAYS: "After five: new curving neckline"
VOGUE SAYS: "Simple suit lines: five o'clock fabric"
VOGUE SAYS: "Late-day shape: close bodice, full skirt"
VOGUE SAYS: "New for evening: rising, curling throatline"
VOGUE SAYS: "New late-day plan: separates"
VOGUE SAYS: "News: the return of the evening sweater"
VOGUE SAYS: "The stole plays a starring rôle"
VOGUE SAYS: "Separates have endless possibilities"

. . . to sell Accessories

VOGUE SAYS: "On every head, hats with a sense of fit"
VOGUE SAYS: "Fitted little, knitted little bonnets"
VOGUE SAYS: "Bright velveteen bonnet: to go and glow everywhere"
VOGUE SAYS: "Have a little calf bag for day"
VOGUE SAYS: "Boxy evening bag: new-born in corduroy"
VOGUE SAYS: "Everywhere, the presence of fur"
VOGUE SAYS: "Exclamation point: little fur muff"
VOGUE SAYS: "Shaped kid belt, kid-buckled"
VOGUE SAYS: "Have a narrow whip of a belt"
VOGUE SAYS: "Jewels imitate the real things"
VOGUE SAYS: "Exclamation point: well-set bar pin"
VOGUE SAYS: "Bracelet with gold glitter, pseudo pearls"
VOGUE SAYS: "Have white wrist-long gloves"

. . . to sell Shaped-Heel Shoes

VOGUE SAYS: "Look for the shaped-heel shoe"
VOGUE SAYS: "Shaped-heel shoes in leather for day"
VOGUE SAYS: "Look for the country pump, darkly polished"
VOGUE SAYS: "Newcomer: shaped-heel walking shoe"
VOGUE SAYS: "New two-colour spat shoe: shaped heels"
VOGUE SAYS: "Opera pumps: little shaped heels"
VOGUE SAYS: "Shaped-heel shoe in colours of velvet"
VOGUE SAYS: "After five: velvet-red velvet shoes"

. . . to sell Suits

VOGUE SAYS: "The news: belted-in box jacket"
VOGUE SAYS: "Watch for longer jackets over smooth skirts"
VOGUE SAYS: "Your most feminine suit might be tweed"
VOGUE SAYS: "Two-colour suit: tweed and flannel"
VOGUE SAYS: "News: two-colour, two-cloth suit"
VOGUE SAYS: "Dinner suit: microscopic waist, multiplied skirt"
VOGUE SAYS: "New: the dinner suit touched with fur"

. . . to sell Coats

VOGUE SAYS: "Good coat of our time: dark-toned tweed"
VOGUE SAYS: "Your very best coat might be tweed"
VOGUE SAYS: "Have a light tweed coat for all weather"
VOGUE SAYS: "Velvet evening coat: possession of the years"
VOGUE SAYS: "Be the girl in the red coat"

These new "VOGUE SAYS" *cards may be ordered without charge.*

VOGUE SAYS: "YOUNG SUIT: SOFT TWEED, CITIED TWEED"
☐ window cards ☐ floor cards

VOGUE SAYS: "NEW COAT: THE WAISTED COAT"
☐ window cards ☐ floor cards

VOGUE SAYS: "A SWINGING COAT TAKES TO A BELT"
☐ window cards ☐ floor cards

VOGUE SAYS: "COMPLETE LITTLE DRESS: HEART OF A WARDROBE"
☐ window cards ☐ floor cards

VOGUE SAYS: "FIVE O'CLOCK DRESS: DRAWING-ROOM FABRIC"
☐ window cards ☐ floor cards

VOGUE SAYS: "NEW: THE SHOE WITH THE LITTLE SHAPED HEEL"
☐ window cards ☐ counter cards

VOGUE SAYS: "HAVE A NEAT LITTLE BERET HEAD"
☐ window cards ☐ counter cards

VOGUE SAYS: "IN EVERY HAND, LITTLE BAGS"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (8/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

what VOGUE says: goes

HAVE YOU NOTICED THE IRON HAND IN OUR VELVET GLOVE? Vogue is such a beautiful magazine you may have failed to notice the iron grip it has on the fashion market! For fashions always start at the top, with nation-wide trends beginning life as high fashion. This is exactly why Vogue is so effective.

Reaching the consumers with trained taste who can afford the best... *plus* key manufacturers and retail store executives, Vogue speaks both *for* and *to* its 375,000 reader-leaders. Speaks to them in their own language and with an accepted authority.

If your product depends on Fashion... it depends on Vogue...

...because VOGUE is the brand name for fashion

THE CONDÉ NAST PUBLICATIONS INC. VOGUE HOUSE & GARDEN GLAMOUR VOGUE PATTERN BOOK

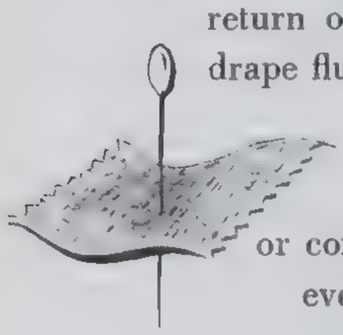
VOGUE'S SUMMARY

of Fashions for the Smart Girl in and out of College

Mid-August in the retailing world revolves around clothes for the young—"Fashions for the Smart Girl in and out of College." This August 15th issue of Vogue stresses clothes that, in silhouette, colour and cloth, will be important and at within-reach prices for autumn-through-winter selling.

We suggest that you feature the in-*and*-out-of-college adaptability of these fashions in windows and advertisements. *Below,* a suggested window display. Divide a neutral background in half with a "wall." On one side: line sketch of a college library—with a table, books, studying "student." The other half suggests an office with file cabinets, a water cooler, or desk. Mannequins wear the same—or similar—Smart Girl costumes, marked for in or out of college by accessories.

Cloths were never better. There is a brilliant and welcome return of tweeds for dresses, suits, coats. Tweeds that drape fluidly, yet keep the hardy, handsome tweed look.



Velveteen shows up everywhere—as an elegant touch to daytime fabrics (in collars, cuffs), or completely on its own in clothes for late day and evening. *More rich fabrics after five:* taffeta, satin, faille and young brocades.

As newsy as the cloths themselves are this year's combinations of fabrics: velvet with tweeds or flannel; flannel with tweed or fur-print fabric; jersey with felt, tweed, satin, brocade. More jersey with almost anything.

The silhouettes of our Smart Girl fashions are forerunners of young clothes to come. Their lines, even to details, suggest a new adaptability—several possibilities per person. They are new in a change of line and focus.

Lines to note:

The waist: waistlines make a point this year—are emphasized in dresses, coats, suits. They are achieved by fitted cut or by adding a belt—frequently they accent bulk, above and below.

The shoulder remains fluid and gentle—forming a single melting line with the bodice or keeping to hand-span narrowness if sleeves are set in. Shoulder pads are either roundly shaped or—non-existent.

The skirt keeps the status quo—twelve inches from the floor by day, eight or ten inches after five, full-length for formal evenings. As to shape: the full skirt continues but with control: falling flatly, over the hips—often it has fullness neatly distributed in back. And a good (if occasional) fashion alternative: a pencil-slim and straight skirt in suits.

Addenda: evening fashions may be covered in front, cut low in back. Separates in two or three parts make an important appearance for day and evening. They point up the fashion of the stole, the sweater.

Colours are both bright and soft-pedaled—see this entire issue. There is a whole *range of browns*—from jet-dark and taupe through pale champagne. A run of rusts—from deep-reddish to almost-gold. And furs from honey-beige muskrat to rich mahogany-hued mink.

Green is good—yellowed, mellowed olive green in tweeds, a rich and deeper tone in late-day velvet. *The red range* is from purplish-mauve to real and bright reds. *Two colour combinations* are important for suits, separates. Taupe and black, purple and pink both make news.

Accessories are exclamation points, to point up the clothes to emphasize "the Smart Girl's own good looks." Added touches to stress:

Hats with a sense of fit—head-hugging little bonnets or berets of velvet, cloches knitted or again—velvet.

Little bags—neat shapes of calf for day, of brocade or corduroy after five. Or: giant pouches, perhaps of felt.

Furs—might be a whole coat of honey-beige muskrat, might trim a dinner suit, might be a muff or an ascot.

Jewellery looks very real: heirloom-seeming bar pins and stick pins, pendants and pearls, noticeable earrings.

Shaped-heel shoes in a flight of heights. Important for good spindly delicacy, to give balance to all skirts.

Directoire . . . Trigere's high-waisted profile, tawny velveteen over champagne lace

BONWIT TELLER

New York Boston
White Plains
Palm Beach

Imagine... INSTANT RADIANCE for you... with new

PAT-A-CRÈME

the fashion make-up
that's good for your skin!

So delicate you really never feel you're wearing it... yet your skin has the flawless color of a cameo all day. Only a perfectionist in complexion care, Miss Arden herself, could create Pat-a-Crème ...the original solid cream fashion make-up that's good for your skin. Never dries, just dews. Actually makes your complexion look younger! Just finger-pat it on ...as simple as that! Wear it with or without powder. And see the radiant color-change... see every tiny skin flaw vanish! 12 incomparable Elizabeth Arden colors to harmonize with you —and your clothes.

1.25 and 2.00 prices plus tax

Elizabeth Arden

Jane Troxell

Lord & Taylor

We see the college look in these new tweeds —

Rough, interesting textures cut with smooth young lines
—this is the way we see the college look,
setting a new tradition in classics.
Our own four-pocket tweed jacket, 29.95
Our own braid-bound tweed suit, 45.00
Our flannel skirt, 17.95 College Shop, Fifth Floor

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Matara Alaska Sealskin designed by Maximilian

Maximilian models exclusive with I. Magnin & Co.

I. Magnin & Co.
California, Seattle

Jana

your first thought for the last word in Handbags

IN THE GLADSTONE MANNER...

Jana's well-groomed original
in beautiful black suede . . . $18.50 plus tax.

In three sizes . . . with prices to match. And
there's a choice of suede, kashmir, or calf, in the
new Fall colors! From $10.50 to $22.50.

PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI • JANA HANDBAGS INC., 232 MADISON AVENUE, NEW YORK 16, N. Y.

British Tweed Coat...soft...diffused as a London fog, but clearly a triumph in fashion. Tailored, with traditional finesse, by Seton Cotterill of England. In grey or green, sizes 12 to 16. 125.00.

■ ASCOT SHOP, fourth floor

Carson Pirie Scott & co Chicago

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suit
of
the season
exclusive
with
one fine store
in
every
city!
Triple tiers for top excitement... an original*
yoke-collar design suit in
Verdona worsted, a Pacific Craft-fabric, fully
lined in Duchess rayon crepe.
Fall's first colors, and black of course,
sizes 10 to 20. And yes... the same modest
Cymonette price, about $60.
For store in your city, write
CYMONETTE, 230 West 38th St., New York 18
* U. S. Pat. App. For

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First your skintones are carefully analyzed . . . then your very own formula is designed exclusively for you . . . when your face powder is made-to-order right before your eyes by Charles of the Ritz

Keeping Company ... on the College Campus

... and starring together in "personal appearances"

at fashionable shops inside U.S.A.

... Faberge's beloved Woodhue perfume

... with the new long, low custom-styled Jeepster

The Jeepster, an excitingly different sports phaeton, styled in the continental manner by Willys-Overland.

from dorm to dates...
the college crowd
will be cheering aloud
for Faberge's

NEW!

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. . . her favorite Woodhue perfume in the fascinating new "Fabergette". . . super, smooth, she'll carry it constantly in her purse or pocket . . . complemented by Woodhue cologne in a size just right for travelling week-ends to and from proms.

3.50 the set plus tax

Photographed by John Rawlings in the Detroit Institute of Arts

THE CITY OF ORIGINALS

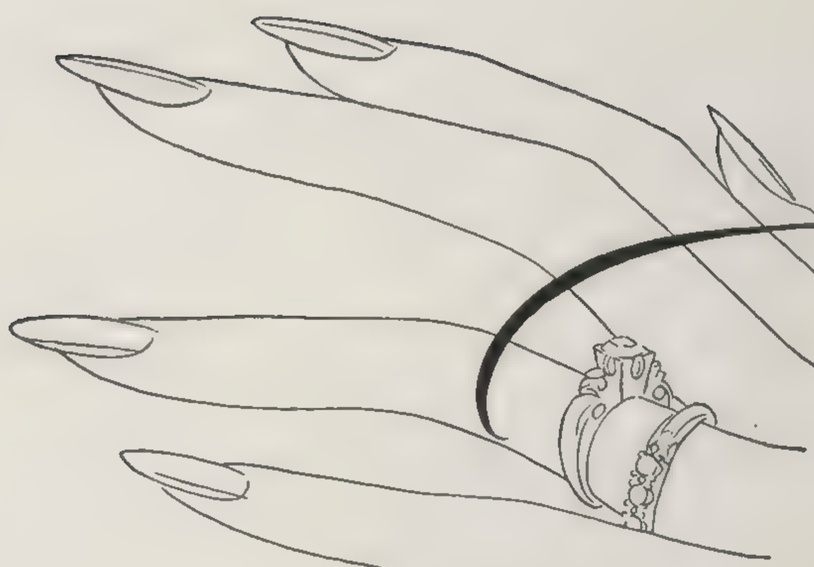
Detroit — for motors and many important works of Art

Hudson's — for the outstanding in Fashion

The originality of Philip Mangone's design and Pola Stout's fabrics combine to make this coat with far-flung back fullness and molded suit distinctive among Hudson's new Woodward Shops collections. Hat by Lilly Daché.

HUDSON'S DETROIT

This Can't happen with Wed-Lok*



Other rings can constantly bother you by turning, separating and wearing against each other, as illustrated. *Wed-Lok* rings* are locked in position on your finger, always properly aligned...yet the Wed-Lok engagement ring may be worn separately at any time!

Patented Wed-Lok* rings by Granat are beautiful, practical, and of the finest quality. They lock and unlock instantly...their diamonds are exactingly selected for uniform color and brilliance...their carefully-designed Granat *Tempered* Mountings* (not cast) are specially processed for enduring strength and protection of the diamonds all through the years. See Wed-Lok* at a fine jeweler near you or write Granat, San Francisco 10, California.

GRANAT

TOP - Diamond solitaire and matching wedding ring with 2 diamonds. In White or Natural Gold. The Set, 150.00

CENTER - Diamond solitaire with 2 side diamonds. Matching wedding ring with 4 diamonds. In White or Natural Gold. The Set, 250.00

BOTTOM - Diamond solitaire with 4 side diamonds. Matching wedding ring with 5 diamonds. In White or Natural Gold. The Set, 325.00

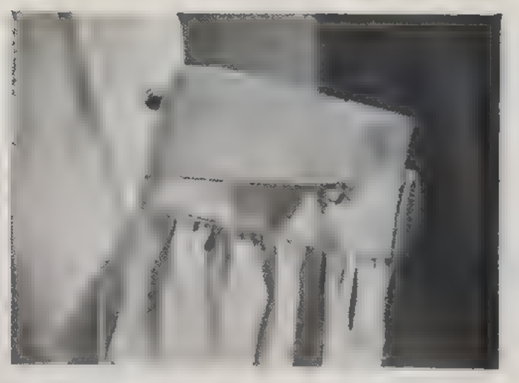
Other Wed-Lok sets priced from 125.00 to 1000.00, taxes additional.

**Trademark reg. U.S. Pat. Off. Wed-Lok rings are protected by U.S. Patents Issued and Pending*

Illustrations enlarged to show detail

Ladder climbers, destined for success...
Our cotton poplin shirt borrows
from the boys its stud closing, French
cuffs, bow tie. Teamed with it...
our narrow wale corduroy skirt with
a deep inverted back pleat... flat
front, broken with close hip pockets.
The shirt... 8.95. The skirt...14.95
in envy green, brick, slate grey.
Both, sizes 10 to 18. College Shop.
Third Floor. Mail orders filled.

Bow tie and studs...


Full sleeve, French cuff...

Hip pockets in front...

Unpressed pleat in back...

Stern's

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000

Marlborough

STERLING SILVER BY

Reed & Barton

Marlborough Sterling—4 pieces as shown $16.16 (including Federal Tax). Send for folder giving prices of other pieces to Reed & Barton, Taunton, Massachusetts.

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GEORGIAN ROSE
FRENCH RENAISSANCE
FRAGRANCE
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FRANCIS FIRST

A GROUP OF THE WORLD'S MOST BEAUTIFUL STERLING PATTERNS

For a booklet of hints on "How To Be A Successful Hostess" send 10 cents to Dept. V, Reed & Barton, Box 990, Taunton, Massachusetts.

Palumbo

Show your colors!

Here's a Peck and Peck original that plays no favorites. A fanfare of wide bold stripes tells the inside story of a magnificent flaring black sheen broadcloth coat that is pure drama! Black with royal, red and green striped worsted lining, sizes 10 to 18, 79.95

Peck *and* Peck

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Photographed at Princeton University

Bag by Surrey

Hat by Betmar

Adler & Adler's weekend wayfarer—a one-piece dress with a jumper effect.
In Bloomsburg's Crepe Aigrette woven with Enka Rayon.
Bergdorf Goodman, New York Strawbridge & Clothier, Philadelphia Higbee Co., Cleveland Goldwater's, Phoenix

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*

The Dayton Company
Oval Room
Minneapolis
BLOOMFELD
Philip Mangone – Ombré Linton Tweed

Adelaar blouses . . . they're wonderful! Like this little tuck-pleated shirt
faced with pearly buttons and much too pretty to hide under a jacket.
Of COLONIAL's soft, lustrous, rayon tissue faille in white,
silver gray, beige, cordial brown, deep green and black.
Sizes 32 to 38. About $9.95. Adelaar, 525 Seventh Ave., N.Y.C.
Lord & Taylor, New York
Hudson's, Detroit
Carson Pirie Scott, Chicago
Adelaar

FASHIONED IN *Mayfair*

COAT BY HARWIN

LOOK TO THE *fabric* FIRST

Pacific
Craft Fabric
100% VIRGIN WOOL

Send for the name of the nearest store featuring this garment.

Pacific Worsteds Woolens

FREE BOOKLET: "Alphabet of Wool Fabrics"

Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. V8, 261 FIFTH AVENUE, NEW YORK 16

AN ARNOLD ALWAYS—

The costume gives the *ue*

Enter a new Arnold — light and lithe Townstyles — made with the same integrity as your favorite Authentics, to form a complete shoe wardrobe. Now there's a beauty-bred Arnold for every costume, for each occasion. And once you have seen their unerring good style and felt their true fit . . . you'll know why they're one of the nicest things that could happen to your feet — and your fashion.

M. N. Arnold Shoe Company, South Weymouth 90, Massachusetts

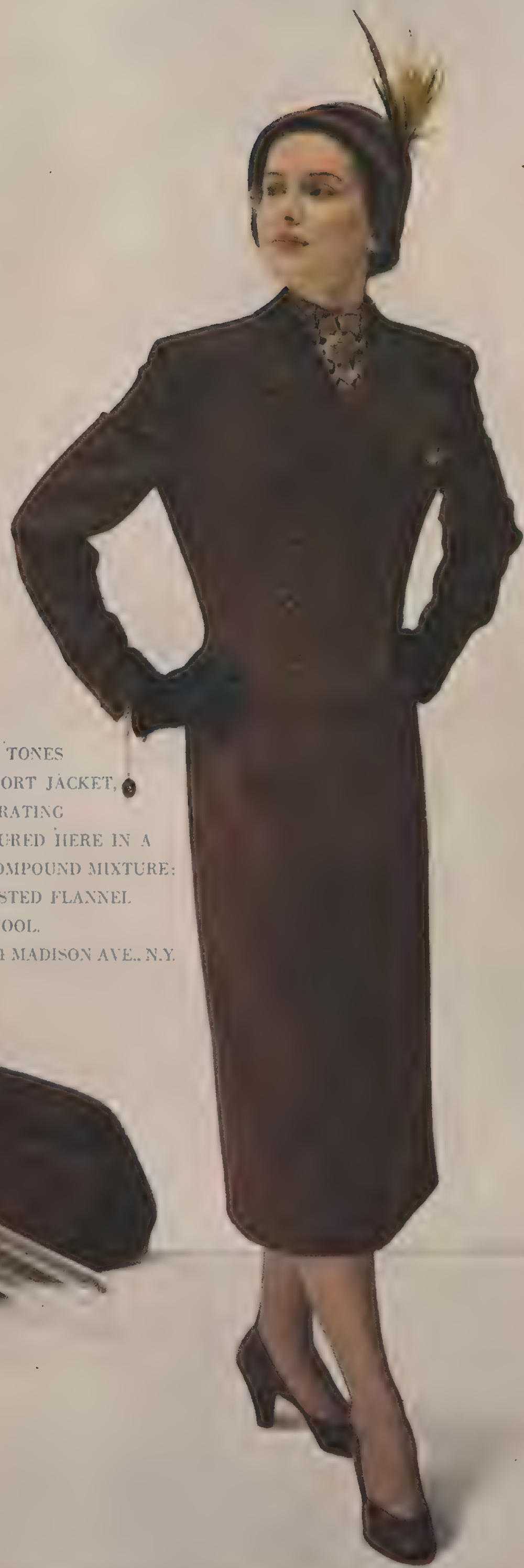
painting by Ben Stahl

you'll never know until you wear a Rosenblum suit the beautiful way it moves the way it holds its shape and its press . . . all because top-of-the-craft man-tailors follow every Rosenblum suit every step even to the hand-picked edges. This marvelous new Rosenblum suit with Directoire collar . . . in superb 100% virgin wool fabrics . . . covert 35.00 . . . gabardine 49.95 . . . wonderful colors wonderful values . . . sizes 10 to 20 . . . at fine stores.

Rosenblum, Los Angeles

MAN-tailored in California Rosenblum

Miron
woolens



HANDMACHER DEFINES THE DEEP, INTENSE TONES
OF MIRON'S CHEMICAL COLORS IN SHORT JACKET,
NARROW SKIRT TERMS. INCISIVE, PENETRATING
COLORS YOU'LL SEE IN MANY VARIATIONS – POURED HERE IN A
RED AND BLACK COMPOUND MIXTURE:
MIRON'S WORSTED FLANNEL
OF 100% VIRGIN WOOL.
MIRON MILLS, INC., 51 MADISON AVE., N.Y.

JOHN-FREDERICS HAT

William Bass . . . WONDERFUL LITTLE BLACK VELVET DRESS. 89.75 Harzfeld's Petticoat Lane . Kansas City

fits you to a tea *whether it's tea-for-two or a rendezvous... campus or career... June Arden grooms you to perfection. The convertible collar and sleeves are pin-tucked... the cuffs ruffled. Of Bur-Mil's sleek Cynara crepe in Green, Brown, Dijon Teal, Black and Grey. Sizes 10 to 20. In the "June Arden Corner" at better stores everywhere. For store nearest you write H. Bomze & Bro., Inc., 1350 Broadway, New York 18.*

About $15.

it's a jewel

it's a June Arden

HAL REIFF

B. H. Wragge highlights the important fabric duo of velveteen and wool jersey with tone on tone—matching beret.

Molly design

Molly designs a beautifully defined tailleur for Fall . . .
of Miron's silky Imperial gabardine—in wonderful Autumn shades.
At better stores everywhere. About $85.00
Molly Design, 512 Seventh Ave., New York, N.Y.

KAY BELL

our revolving COLLEGE WARDROBE

College Hall, Smith College

the beret

Velveteen by Suzy, U.S.A., very new with tweeds, packable and universally becoming. Brown, red, grey, mustard, russet, jungle green, navy or black. $6.95

Hat Bar, 3rd floor Millinery

accessories

Black or brown suede 4-button length gloves, 6 to 7½. $6.00

Merry Hull white doeskin shortie gloves, 6 to 7½. $8.00

Sandler of Boston's shell pump with baby Louis heel. Black suede. $7.95

Gilt-buckled suede pouch bag in black or brown. $7.95 plus 20% tax

Glentex pure silk paisley scarf, choice of colors. $2.00

Accessories, Street floor
Shoes, 3rd floor

the basis

Tilly Schanzer's wool separates in iridescent tapestry tweed, the jacket snug, the skirt fullness "controlled". Green / black. Blue / black. Rust / black. 10 to 18. $25 each.

Separates Shop, 2nd floor

two blouses

Daytime, Tilly Schanzer's wool jersey in olive green, taupe brown, navy, dark brown, slate grey, ginger or black. 10 to 18. $8.95

Datetime, del Mar's rhinestone stud Beau Brummel shirt in white, pearl grey or black rayon crepe. 10 to 18. $14.95

Separates Shop, 2nd floor

Jordan Marsh

NEW ENGLAND'S LARGEST STORE • BOSTON 7, MASS.

"Models of Loveliness!"
Virginia Mayo
STARRING IN
SAMUEL GOLDWYN'S
TECHNICOLOR COMEDY
"A SONG IS BORN"
"Models of Loveliness!"
Manikin
FULL FASHIONED
Nylons at their finest
MANIKIN HOSIERY CO., ROCKFORD, ILL., NEW YORK OFFICE, EMPIRE STATE BLDG.

you'll be standing on your **head!**

you'll be walking on air . . .
you'll be dancing with joy . . .
you'll be feeling smug as silk . . . once
you have the body under the slimming,
trimming, smoothing, soothing influence of this
marvelous Jantzen . . . girdle or panty-girdle. It's in a
new, lighter, smoother, airier elastic Leno with
more control, more flexibility, more resilience than
Leno has ever had . . . because science has been at
work on it. It has the neat-fitting, nice-feeling
Jantzen knitted top that stays up, bottom that stays
down . . . without pinching, poking, binding
or twisting. It comes in white as well as nude.
13-inch girdles and panty-girdles 7.95 . . .
15-inch 8.50 . . . at most stores.
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Jantzen®
is a really
wonderful foundation

JANTZEN FOUNDATIONS
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Smart

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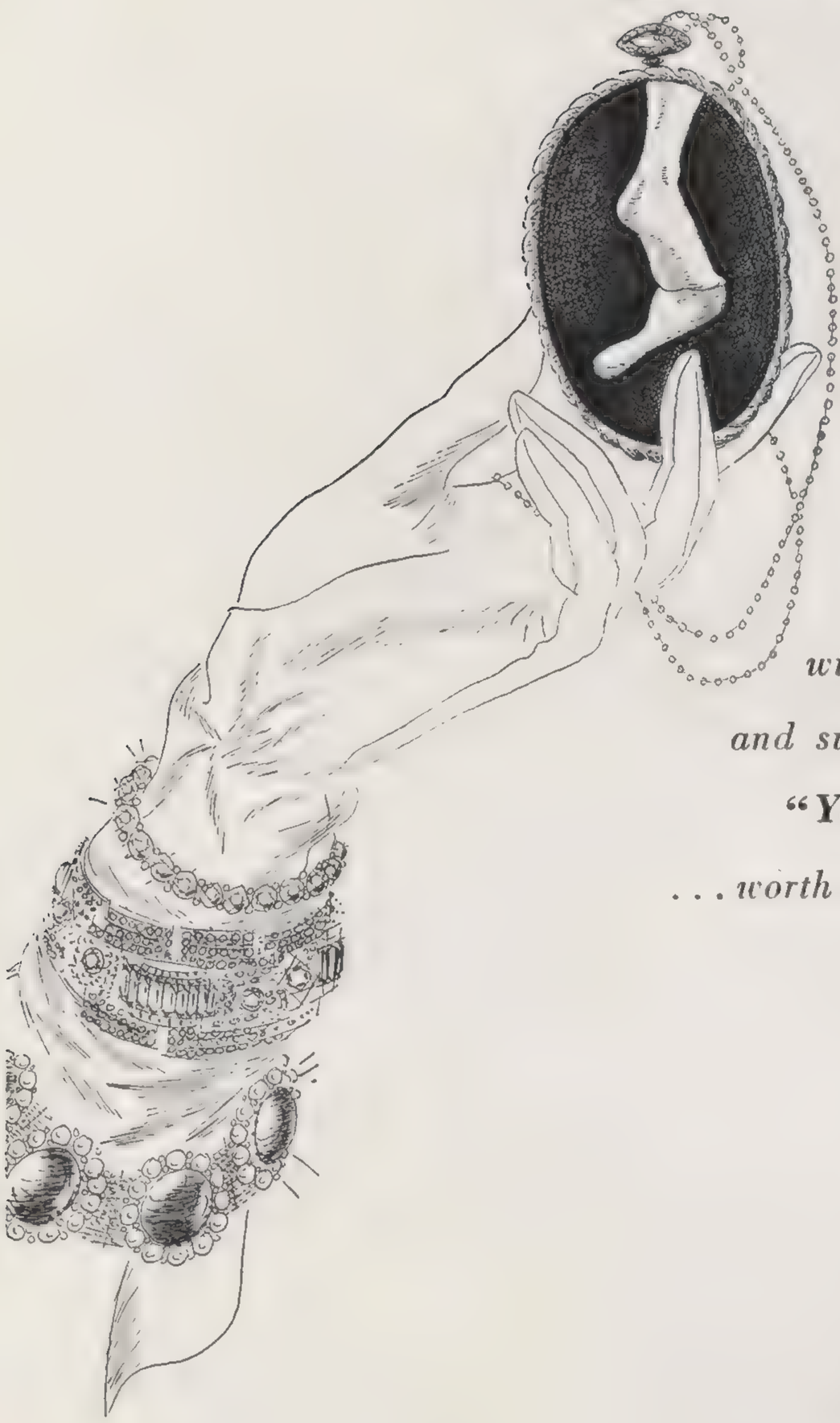
ANITA



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with the wonderful comfort

and superb all-over fit of

"Your Footprint in Leather"*

...worth a Fortune to Your Feet

GAIL

*MATRIX SHOES ARE PRICED $16.95 TO $18.95 • *REG. U. S. PAT. OFF., E. P. REED & CO., ROCHESTER 3, N. Y.*

Swansdown
The line is the thing! Rounded at the shoulder
— sharply in at the waist, and gently curved
from hip to hem. It has great elegance, and you can wear
this suit constantly. In Minou pure worsted sheen.
Sizes 10 to 20. About $75. At one leading store in your city.
The House of Swansdown, 500 Seventh Ave., New York 18.
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Narco
rayon yarn
Tula gives you the Peignoir Nonpareil . . .
enchanting boudoir ensemble, as only
Tula can do it. In Crepe Glamour of
Narco* rayon yarn . . . of which
so many of the finest fabrics are woven.
At: Lord & Taylor, New York
Strawbridge & Clothier, Philadelphia
Frederick & Nelson, Seattle
*NARCO is the registered trade-mark of the North American Rayon Corporation, 261 Fifth Avenue, New York 16, N. Y.

Tula

Petite Peignoir Ensemble by Tula
...adrift with broderie anglaise
—the line, the mood, great-lady fashion.
Softly draped and embroidered Empire gown...
thoughtfully zipper-closed in back.
A sheer crepe, woven of
BEMBERG rayon yarn...
in white, pink and moonstone. Sizes 10-18.
About $25.

Lord & Taylor, New York City

J. P. Allen & Co., Atlanta, Ga.
Burger-Phillips Co., Birmingham, Ala.
Daniels & Fisher Stores Co., Denver, Colo.
Maison de Linge, Greenwich, Conn.
Battelstein's, Inc., Houston, Tex.
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Halliburton's, Oklahoma City, Okla.

At stores listed and fine stores everywhere.

SAM LANDAU, INC. • 105 MADISON AVENUE • NEW YORK 16

Scotch Tweeds by Alexanders & Co., Scotland.
Authentic Clan Tartan by James Ives & Co., Ltd., England.

Sole representative in the United States for both mills:
THE BRITISH CONTINENTAL SALES CO., INC.
51 Madison Avenue, New York, N. Y.
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Los Angeles, Calif.

back-to-college coat of imported Scotch Tweed

For any weather, any occasion. Lined with traditional, imported Clan Tartan plaids...matching separate plaid scarf. Sizes 12 to 20. About $70.00

Tailored by Levenson

It is the Levenson Company's policy to sell only the finest stores ... thus assuring customers of fine service, store integrity, complete satisfaction.

At fine stores everywhere or write
THE LEVENSON COMPANY, BOSTON, MASSACHUSETTS

Long, uncluttered lines in gabardine.
So definitely, unmistakably Mangone
—and
Bonwit Teller of Philadelphia
RADKAI

You'll be

"HEAD OVER HEELS"

in love with new

Dainty Maid

SHOES

301

403

404

302

Accent on heels, high or medium, to suit every occasion . . . gold peeks demurely through delicately latticed vamps on pumps and sandals.

Styles 301-302
High heels, black or brown suede. Sizes 2½ to 9, Widths AAA to B.

Styles 403-404
Medium heels, black or brown suede. Sizes 3 to 10, Widths AAA to C.

10.95 At leading stores everywhere. Other styles to 14.95

For the name of the store nearest you, write to:

DAINTY MAID SHOE COMPANY
HAVERHILL, MASSACHUSETTS

Gilbert DESIGNED IT!

The little coachman, couturier-mannered and deftly moulded with gentle lines in 'Botany' Brand's fine mannish worsted flannel. Cafe au lait or bankers grey. About sixty dollars, at fine stores or write, Gilbert Originals, Inc., 847 West Jackson, Chicago 7

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photographed on the Scottish coast beside the Irish Sea, Ayrshire, Scotland, by Fritz Henle

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for the exclusive

David & John Anderson Scotch Woolens

of our Dorothy Cox designed

spectator classics

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featured in finer stores—for names, write to McMullen Company, 475 Fifth Avenue, New York 17, N. Y.

At leading stores including: CARSON, PIRIE SCOTT & CO., CHICAGO . . . THE HALLE BROS. CO., CLEVELAND . . . A. HARRIS & CO., DALLAS . . . BULLOCK'S, LOS ANGELES

Graceful presentation in gray over gray.
Dark basque, light skirt, made of wonderful all-wool jersey.
More young American perfection by Carlye, St. Louis

For other fine stores carrying this Three Piece Ensemble, see Page 197

Marquise originals
REPTILE
genuine ALLIGATOR or
ALLIGATOR-LIZARD 14.95
The exquisite genuine reptile shoes you've always wanted,...treasure to every feminine wardrobe! In lustrous red, green, gray or ginger brown...beautifully crafted...and at this exceptional price for such superb quality.
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

FASHION FORESIGHT INSPIRED **PERNOD** – THIS LOVELY TWILLED RAYON CREPE

THE FABRIC is Pernod, a Bur-Mil rayon crepe of exquisite suppleness, twilled for texture interest, in a world of wonderful colors. THE FASHION is by Brownie, gifted designer of Fox-Brownie, shown here as it was first glimpsed by the fashion photographer. THE INSPIRATION for this new girdle-waisted gown was this wonderful Bur-Mil fabric, itself. Loomed with future fashions in mind—Pernod is so versatile that it appears in everything from daytime clothes to negligees. It is another distinguished example of the Burlington talent for creating fabrics for fashion successes.

FOR FASHION FORESIGHT—*Concordia-Gallia*—DIVISION OF **Burlington Mills**

"Woven into the Life of America"

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The most-admired slip at Neiman-Marcus

No wonder this lovely camisole slip aroused more interest than any other among the fashion-conscious customers of this well-known Dallas store! The lustrous beauty of fine Bur-Mil* rayon crepe sets off the sentimental charm of ribbons and frilled lace... and adds a gentle grace of its own. Fine fashion creators everywhere recognize the instant appeal and the lasting loveliness of Bur-Mil fabrics. That's why so many best-sellers are fashioned of quality fabrics from Burlington Mills.

FLAT GOODS DIVISION
EMPIRE STATE BLDG., N. Y.

Burlington Mills
"Woven into the Life of America"

Bur-Mil QUALITY ®

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A GREAT NEW WORD

HAT BY DACHE • JEWELS BY WINSTON • KODACHROME BY RAWLINGS

New synonym for a superior rayon slipper satin... MAJESKA! Subtly glowing, rich to the touch, firm yet supple, it's perfect for fashions in the grand manner. Like San Chu, Sanchilla, and other famous Duplex fabric names, MAJESKA is bound to become "basic English" in the language of fashion—a name to count on for faithful fashion performance. For Burlington has a way with yarns, a flair for finishes, a creative fourth dimension that makes Bur-Mil fabrics lovely and lasting. You see MAJESKA here translated into a romantic cocktail dress. Note the easy folds, the jewel-like flattery of the fabric. Every time you see MAJESKA again—in the fashion stores or in your own wardrobe—you'll find it's everything a rayon slipper satin should be . . . and at a modest price. Add MAJESKA to your fashion vocabulary. You'll hear everyone talking about it soon. The particular costume illustrated is by MAURICE RENTNER.

...IN THE LANGUAGE OF FASHION

MAJESKA

A MAGNIFICENT SLIPPER SATIN

duplex division

FOR "FIRST NAMES" IN FABRICS **Burlington Mills**

"Woven into the Life of America"

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BURLINGTON MILLS CORP. OF NEW YORK, DUPLEX DIVISION, 1410 BROADWAY, N.Y.C.

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hats by bernice charles

Dressy affair or casual wear –

Isman brings youthful styling and tailoring to the half-size figure. Perfectly suited for Mrs. and Misses.

Left: Suit in Forstmann's Milateen. Hand stitched collar and pocket flap. Straight skirt. Sizes 12½-22½. All shades.

Right: Soft femininity in glen plaid worsted. Double welt pockets. Straight skirt. Sizes 12½-22½. Grey or brown. Also in men's wear sharkskin.

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205 West 39th Street, New York 18, N. Y.

your *loveliest* way to "go stepping" . . .

Jacqueline

designed by WOHL

so much for so little

7.95 to 9.95

When you shed your casual air for a date-hour mood, your loveliest look is in a pair of Jacquelines like these . . . whose siren lines, new lady-like grace were meant for your most important dress, your exciting moments . . . and whose superb fitting, luxurious suedes and calfskins deny their gentle price!

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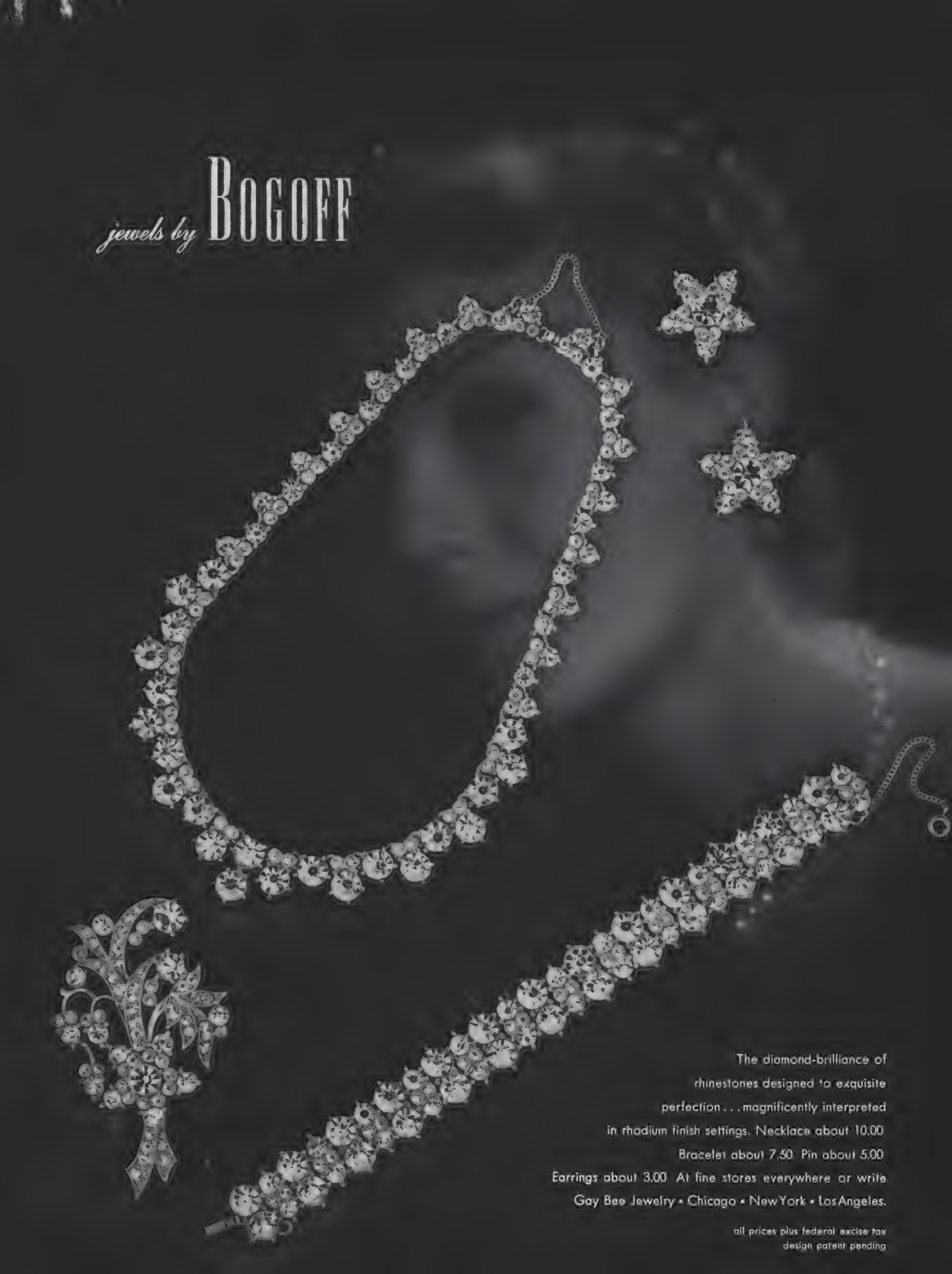
jewels by BOGOFF
The diamond-brilliance of
rhinestones designed to exquisite
perfection . . . magnificently interpreted
in rhodium finish settings. Necklace about 10.00
Bracelet about 7.50 Pin about 5.00
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Gay Bee Jewelry • Chicago • New York • Los Angeles.
all prices plus federal excise tax
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Beautifully Fitting

for Grind or Glamour Girl

BREV...*for slender or small legs*
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DUCHESS...*for tall, larger legs*

Belle-Sharmeer

STOCKINGS

in personal leg-sizes

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the fabric comes first.

The life and loveliness of a fashion depend on its fabric . . . and "Botany" Brand fabrics are the most beautiful of all! Marchan, a "Botany" Brand virgin wool gabardine, is rich and vibrant in color and texture . . . perfect for 'round the season, 'round the year wear. Look for the "Botany" Brand checkerboard label on the finest of fashions everywhere.

NanTucket Naturals, good from now on
and around the seasons.
Beautiful city-country spanners in
"Botany" Brand ®Marchan. Stewart Green,
English Mustard, Nutmeg Brown, Red,
Pewter Grey, Black, Beige, Postman Blue.
Sizes 10 to 20, each about $45.00.
For Store nearest you, see page 101, or write
Dept. F-83, P.O. Box #538,
Botany Mills, Inc., Passaic, N. J.

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Spotlight on a
PAULA BROOKS Original for
special dates. One-piece,
wool jersey dress starring dramatic
two-tone theatrical colors. Be sure to include
this one in your back-to-school
wardrobe. Sizes 8 to 18. About $35
A Paula Brooks Original
For the name of your nearest dealer, write PAULA BROOKS ORIGINALS • SAINT LOUIS

This home designed by Frank Lloyd Wright represents the finest of contemporary architecture. Just as the Futuramic Oldsmobile represents the farthest advancement in automotive design.

FUTURAMIC

*Hydra-Matic Drive, white sidewall tires, optional at extra cost.

Watch it as it hugs a curve . . . streaks along a straightaway . . . slips through traffic with almost effortless ease. Then you'll know what Futuramic means. It's the dynamic design of the future . . . styling with a purpose . . . a car whose very lines suggest action. And what action! With Hydra-Matic Drive* and *Whirlaway*, Oldsmobile gives you instant response to every command—a quick surge of power without shifting gears or pushing a clutch. This Futuramic Oldsmobile Convertible offers many other automatic features, too—hydraulically operated windows, power-operated top, and automatic seat adjuster. In its Futuramic lines and its Futuramic features, the accent's on youth . . . and *action!*

FUTURAMIC **OLDSMOBILE**

Tune in Henry J. Taylor, Mutual Network, Mondays and Fridays

It's a plot . . . to keep your campus life gay. *Vendome's plaid scheme . . . PETTI-SKIRTS and PETTI-LOONS— to wear with your own imagination (the skirt we know can face the world . . . look!) Of smooth spun rayon with the spirit of young exuberance. The white rayon crepe camisole . . . Val lace trimmed. Petti-Skirt, about $6. Petti-Loon, about $8. Camisole, about $4 . . . at the finest stores. Vendome Lingerie, Inc., 417 Fifth Avenue, New York 16*

GOLD FEVER

COLORS in Hoffman's

great, new development...

suiting, coating and

dress-weight woolens that

are color-coordinated!

Wondrous Gold Rush Centennial

shades. Mixable, matchable

and virgin wool, so easy to sew.

Ask for "California-by-the-yard,"

exclusive at one fine store in

most cities or write

for free sample folder.

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"NOTHING QUITE LIKE A LASSIE MAID COAT!"
Mail-pouch shaped pockets, Cavalier collar,
a back that flares full from a center inverted
unpressed pleat. In downy Levmoor,
a 100% virgin wool fabric. Grey or beige.
Sizes 8 to 18. "Style #2918". $49.95.
At better stores. For name of store in
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512 Seventh Avenue, New York 18, N. Y.
Lassie Maid
Original

merci, **Paree!**

wicked, but **wonderful!**

from **DE LISO** *debs* french heel series

Samuels Shoe Company • Saint Louis • write for the name of your store

you can be *sure* they'll resist wrinkles

fabrics marked **TEBILIZED**® have tested crease-resistance

It takes time and skill to make fabrics truly crease-resistant. Look for the word "Tebilized" on the finest new fabrics on the prettiest new clothes. It means they meet exacting "Tebilized" standards for wrinkle-resistance and will truly stay that way.

To wit: this gay sashed dress in one of Wesley Simpson's enchanting "Little Women" plaids. These plaids resist wrinkles with decision because they're fabrics marked "Tebilized." They've passed tests for crease-resistance with flying colors.
T. B. Lee Co., Inc., 101 West 31st Street, New York 1, N. Y.

SASHED FROCK BY TONI OWEN, WESLEY SIMPSON "LITTLE WOMEN" PLAIDS AT B. ALTMAN, RICH'S, OTHER NOTED STORES

THE SUIT SHOP · THIRD FLOOR Chas. A. Stevens & Co. STATE STREET · CHICAGO

MORRY SILVER COMPANY · 337 SOUTH FRANKLIN STREET · CHICAGO 6 ILLINOIS

Robert Weitzen

Ingber's putting on the "feed-bag" !

Gay all-wool worsted plaid . . . red and gray background . . . with blending Hatter's felt. About $7.95, plus tax.

Original handbag furnished by L. Bamberger & Co., Newark, N.J.

"the best thing on your arm" Ingber PHILADELPHIA 34 NEW YORK 16

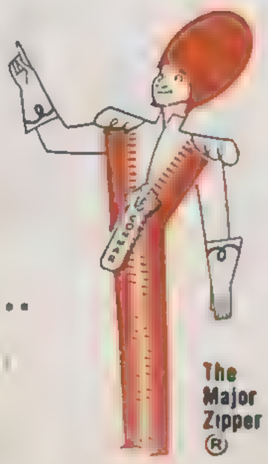
Conmar Zippers are in the bag!

A prominent feature of this clever "feed-bag" is the famous Conmar precision zipper.

No tugging, no pulling, no straining to make this zipper zip. Its action is instantaneous...

based on an advanced smooth-action principle. It simply zips like magic...

can't stick... can't jam... guaranteed flawless.



CONMAR ZIPPERS NEWARK 1, NEW JERSEY

SHOES BY

La Valle

Custom Bottier for

Discriminating Women

AUTUMN SUEDES, Prophetic
styles, made with a finesse that marks
them unmistakably La Valle.

Sandra, black suede only

Diago, black and sienna suede

Hedy, black and brown suede

Baynham's

SHOES OF DISTINCTION

NASHVILLE, TENN. • LOUISVILLE, KY. • LEXINGTON, KY. • DAYTON, OHIO • EVANSVILLE, IND.

ADELE SIMPSON
New York

the way you like to look...

in the dress you love to wear.

designed by

Kay Dunhill

Clinging jacket, soft skirt: worldly little suit with fine figure intentions. Tailored Kay Dunhill fashion in Frostpoint rayon . . . in grey, brown, green or wine.

Sizes 12 to 20. About $15. For store nearest you, write Kay Dunhill Inc., 1350 Broadway, New York.

STYLED BY

Kay Dunhill

AN ORIGINAL SHIRT FROCK OF DISTINCTION

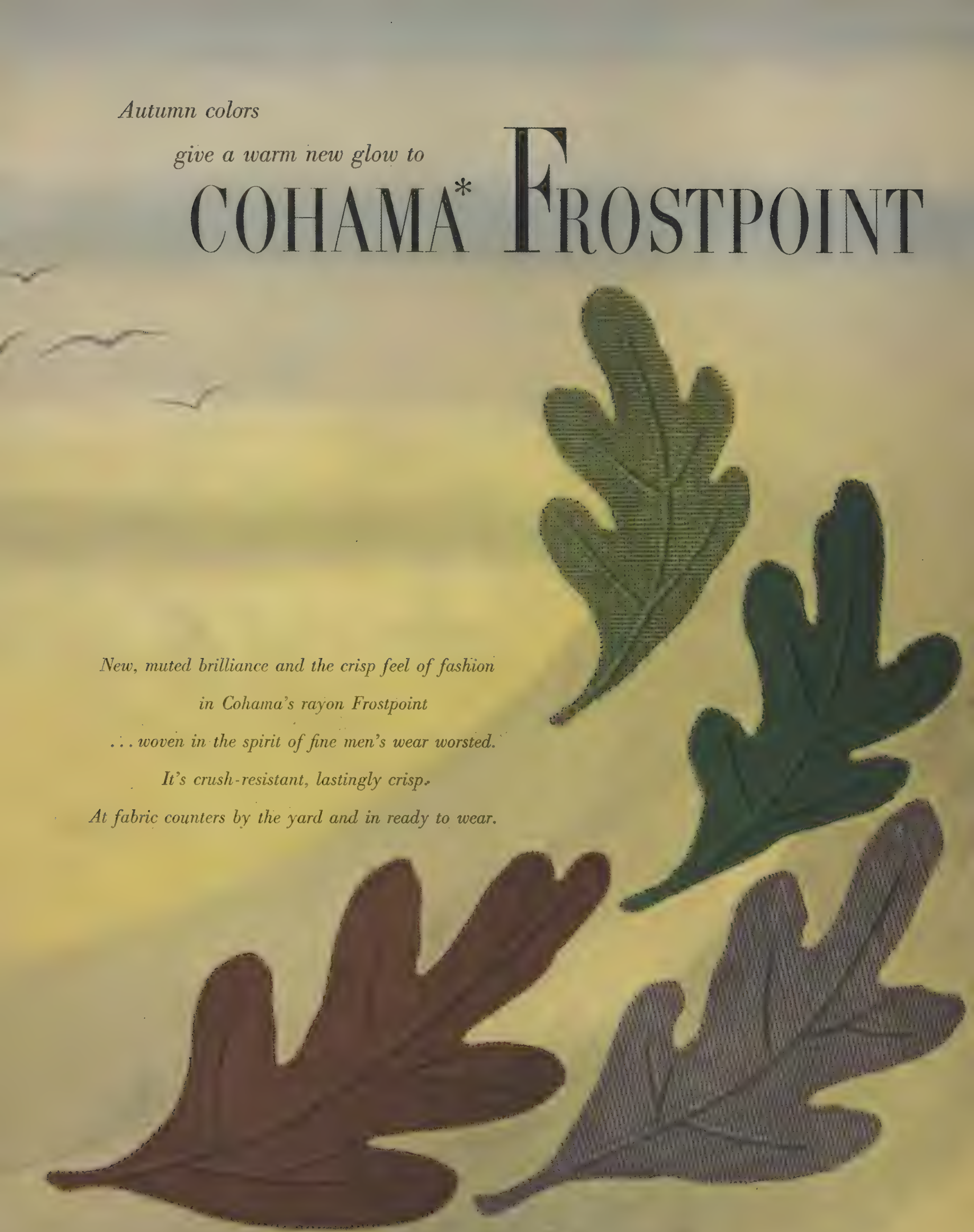
Frostpoint, a COHAMA fabric

HAT BY MADCAPS

Autumn colors

give a warm new glow to

COHAMA* FROSTPOINT



New, muted brilliance and the crisp feel of fashion

in Cohama's rayon Frostpoint

. . . woven in the spirit of fine men's wear worsted.

It's crush-resistant, lastingly crisp.

At fabric counters by the yard and in ready to wear.

COHAMA FABRICS • A division of United Merchants and Manufacturers Incorporated

*Reg. U. S. Pat. Off.

in the cool of summer . . .
a crisp suggestion of dazzling things
to come . . . when leaves turn
golden on the bough. Rustling
faille Caprice* by Verney . . .
to mirror on its shining surface
all the colorful reflections
of the changing season.

VERNEY FABRICS CORPORATION
1410 Broadway New York 18

faille *Caprice* by Verney

Hat by Rowland Hughes
*T.M. Reg. *Woven of **Celanese*** rayon yarn

Beautifully smart, endlessly functional! Paseo Casuals thrill you with pebbly, melt-in-your hand texture. Paseo Casuals' supple 100% virgin wool flicks off wrinkles, won't crush, never wilts, needs pressing scarcely ever!

Paseo Casuals pack in capsule space, hang on a hanger, are the only wools pre-shrunk by an exclusive process that makes sagging, stretching impossible! Winter Sun colors! Sizes 10-20 about $35, 7-14 about $17, 3-6 about $15.

BULLOCK'S, *Los Angeles;* CITY OF PARIS, *San Francisco;* DAYTON CO., *Minneapolis;* MARSHALL FIELD & CO., *Chicago;* YOUNKERS, *Des Moines, other fine stores.* HOLLYWOOD KNITTING MILLS, INC., *1044 S. Hope, Los Angeles.*

different!

... exclusive!

... wonderful!

UNIDURE,® THE PERMANENT CREASE-RESISTANT FINISH, educates a fabric in the basic principles of good-grooming. UNIDURE fabrics retain their wrinkle-resistant ways after repeated dry-cleaning or laundering... cut the high cost of learning by conserving the shape of your wardrobe... preserving your peace of mind.

THE UNITED PIECE DYE WORKS, 132 Madison Ave., New York 16, N. Y. • Lodi, N. J. • Los Angeles, Calif.

RENAISSANCE

PAGODA

ECLIPSE

FESTOON

What a magnificent meeting—luxurious furs by Esther Dorothy, lavish buttons by La Mode! And what splendid results—in fresh excitement for your furs and new distinctiveness for you. See the delicate gilt tracery of *Renaissance* pointing up summer ermine; *Pagoda*, a colorful plastic button by La Mode, richly decorative on black Persian lamb; the gilt-edged *Eclipse*, keyed to gray Persian lamb; and the golden metal of La Mode's *Festoon* handsomely knotted against leopard. Ask for La Mode at your favorite Button Department. B. Blumenthal & Co., Inc., 1372-82 Broadway, New York 18, N.Y. World's largest assortment of fashion buttons.

B
La Mode
BUTTONS

SheerWitchery* . . . such a lovely way for your legs to look! Smooth-as-skin fit, shadow-sheer yet nylon-durable. Smart colors in styles for campus, date, and evening wear. At one good store in most cities.

◆ KNIT OF DUPONT NYLON

Hudson® Nylons

*Patent Pending

DONNYBROOK PROUDLY PRESENTS the coat with the fluid back . . . so graceful in motion, you seem to fairly float along. Notice how the fulness falls in a new way — fan fashion . . . how masterful tailoring gives it perfect balance . . . how carefully all the details are worked. All important Fall shades in a luscious suede fabric of rich texture, loomed for us by MILLIKEN. Sizes 10 to 18. Around $60.

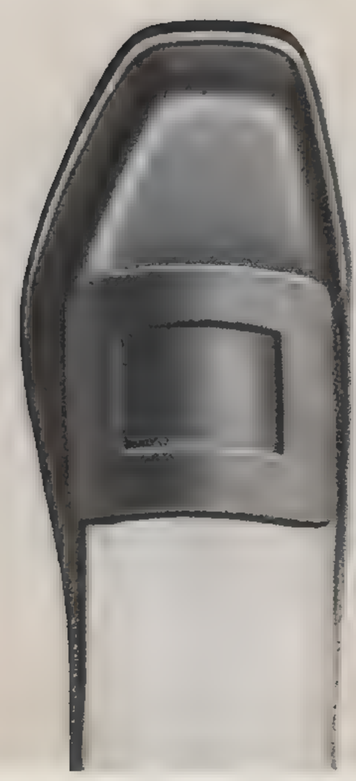
At the quality shop in your city . . . or write

DONNYBROOK

500 SEVENTH AVENUE, NEW YORK 18, N. Y.

HAT BY TOPPS

The skirt of MIRON'S men's wear flannel wool jersey top Write for name of store to M. Sloat & Co., 525 Seventh Ave., New York 18, N. Y.



Note the delicate simplicity . . . the prim, upstanding buckles. Even more important, note the youthful swing these lovely young shoes bring to your step. [That's the Gold (Red) Cross influence, of course.] They're Fit-Tested. The United States Shoe Corp., Cincinnati 7, O.

GOLD RED CROSS SHOES

AMERICA'S UNCHALLENGED SHOE VALUE

$8.95 and $10.95

Bellciano Suit

Gold Cross Shoes are manufactured and distributed in England by Somervell Bros., Ltd.; in Australia by "Gold Cross Shoes" Ltd.; in South Africa by Eddels (S.A.), Ltd.; in New Zealand by Duckworth, Turner and Co., Ltd.

The fit of a foundation depends on its elastic yarn. Wise designers know this and count on *Contro*. *Contro* is a finer elastic yarn made by Firestone, backed by all of Firestone's far-flung resources. And improved by Firestone research, which developed Vitalin, the magic rubber vitamin that keeps *Contro* livelier longer. You can count on *Contro*, whether you wear the merest wisp of a girdle or want the firmest of firm supports. For any degree of "stretch" or "hold" is possible, when *Contro's* in the foundation.

fits better because of...

Firestone *Contro**

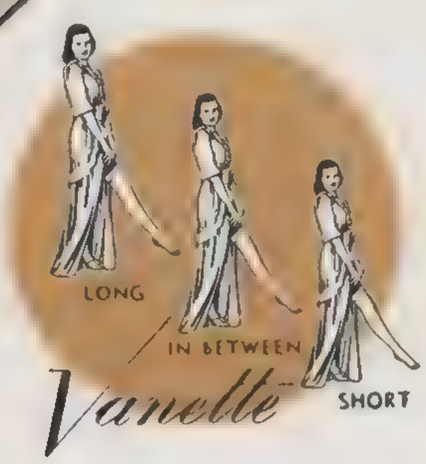
the quality elastic yarn

*Reg. U. S. Pat. Off. ©1948 Firestone Tire & Rubber Co.

Listen to the Voice of Firestone Monday Evenings over NBC

Debut of Beauty

Vanette brings you this season's sheer rhapsody of new colors . . . . Opera . . . . Ballet . . . . Serenade . . . . Drama . . . . Ballerina . . . to hug your ankles. Three proportioned lengths for perfect fit . . . *Long . . . In-Between . . . Short.* The exclusive *Vantone* finish gives you longer-lasting loveliness.



Vanette

HOSIERY OF EXQUISITE LOVELINESS

Dallas

BOYD-WELSH INCORPORATED SAINT LOUIS

Milliken moves with fashion
...back to college, in to town, off to work. Ask for MILLIKEN
woolens and worsteds (100% virgin wool) in the fabrics
you sew. Finish them with fashion-wise MILLIKEN rayon linings
—dyed to harmonize or match.
MILLIKEN FABRICS, 450 Seventh Avenue, New York 1.
MILLIKEN WORSTED SUITING
VOGUE PATTERN 6484

EXYLIN'S beauty on a hanger becomes twice-beautiful on you. Fashion's pure plastic material is pure quality. Drapes and tailors perfectly. Makes vain coats of raincoats—waterproof and super-durable for all their smartness.

EXYLIN excels in closet duty, too, for clothes, shoes, blankets. Look for the name **EXYLIN** on the product.

EXYLIN

fashion's pure plastic material

Made from Vinylite Brand Resins

McCOY, JONES & COMPANY, INC., CHICAGO 54, ILL. *Division of General American Transportation Corporation*

Nelly Dons—can go anywhere

They're simple and smart. Their lines are always good. As here—photo'd by Rawlings—the soft shoulder dress in finest worsted jersey. Dusty heather shades and warm, vibrant colors. 10 to 40, under 18.00.

For nearest store and color brochure, write Nelly Don, Kansas City, Mo.

*®CONE EXPORT AND COMMISSION CO., INC. 59 WORTH ST., NEW YORK 13, N. Y.
Other Cone Products: CONE *deeptone** DENIM • Cone *built* Corduroy • Haynes Towels

AND BRANCH STORES . . .
MADE BY STRAUS, ROYER & STRASS, INC., BALTIMORE 11, MD.

At fine stores from coast to coast or write *Wonder-Maid, Inc.,* A DIVISION OF MUTUAL GARMENT COMPANY
1727 Locust St., St. Louis, Missouri • New York Showroom, 152 Madison Avenue, New York City

Naturally IT'S A ROTHMOOR*

(C) 1948 ROTHMOOR CORPORATION • REG. U. S. PAT. OFF.

Q. Have you seen the new flat the fashion scouts are raving about?

You'll agree it's the prettiest — most refreshing — most desirable little flat you've ever seen . . . so slim, so lady-like with its gracious little heel. The colors are simply lush in warm-hearted suede — or glowing calfskin with the flattering bootmaker finish. Discover it for yourself — in fine stores from coast to coast.

© 1946

DIXON-BARTLETT COMPANY • BALTIMORE 24, MD.

QUALITY STYLE CRAFTSMANSHIP
by Brevity

Smartly suited in
Pamisheen Gabardine
by Pacific

Black, dynasty gray,
persian green,
gothic green,
moorish brown,
cordova wine,
hellenic grape,
corinthian beige.
Sizes 10 to 20.
At all leading stores.
About $70

Brevity
214 West 39th St.
New York

Youthful flattery
in ½ size fashions
Styled by Youth-e-fect

An Arkwright fashion at these fine stores:

ARIZONA
Korricks, Phoenix
CALIFORNIA
Kahn's, Oakland
ILLINOIS
Wieboldt Stores, Inc., Chicago
INDIANA
Loeb & Hene Co., Lafayette
MASSACHUSETTS
Gilchrist Co., Boston
A. G. Pollard Co., Lowell
England Bros., Pittsfield
John C. MacInnes Co., Worcester
MICHIGAN
H. G. Wendland Co., Bay City
The Ernst Kern Co., Detroit
The Wurzburg Co., Grand Rapids
MINNESOTA
Schuneman's Inc., St. Paul
NEW YORK
Adam, Meldrum & Anderson, Buffalo
E. W. Edwards & Son, Rochester
E. W. Edwards & Son, Syracuse
Empsall & Co., Watertown
OHIO
The Yeager Co., Akron
Reiner's, Steubenville
Lamson Bros., Toledo
OKLAHOMA
Vandever Dry Goods, Tulsa
OREGON
Olds & King, Portland
PENNSYLVANIA
Wm. F. Gable & Co., Altoona
Penn Traffic Co., Johnstown
Hager & Bro., Lancaster
C. K. Whitner Co., Reading
RHODE ISLAND
The Shepard Co., Providence
TEXAS
W. C. Stripling Co., Fort Worth
UTAH
Keith O'Brien, Inc., Salt Lake City
VIRGINIA
N. W. Pugh Co., Roanoke
WASHINGTON
Rhodes, Tacoma
WEST VIRGINIA
Bradshaw Diehl, Huntington

SEATED

Black two-piece rayon crepe ensemble with satin blouse and satin piping pocket effect. Sizes 14½ to 24½.

About $35

Slightly higher on West coast

STANDING

Black rayon crepe dress with draped satin peplum and side cascade. Sizes 14½ to 24½.

About $30

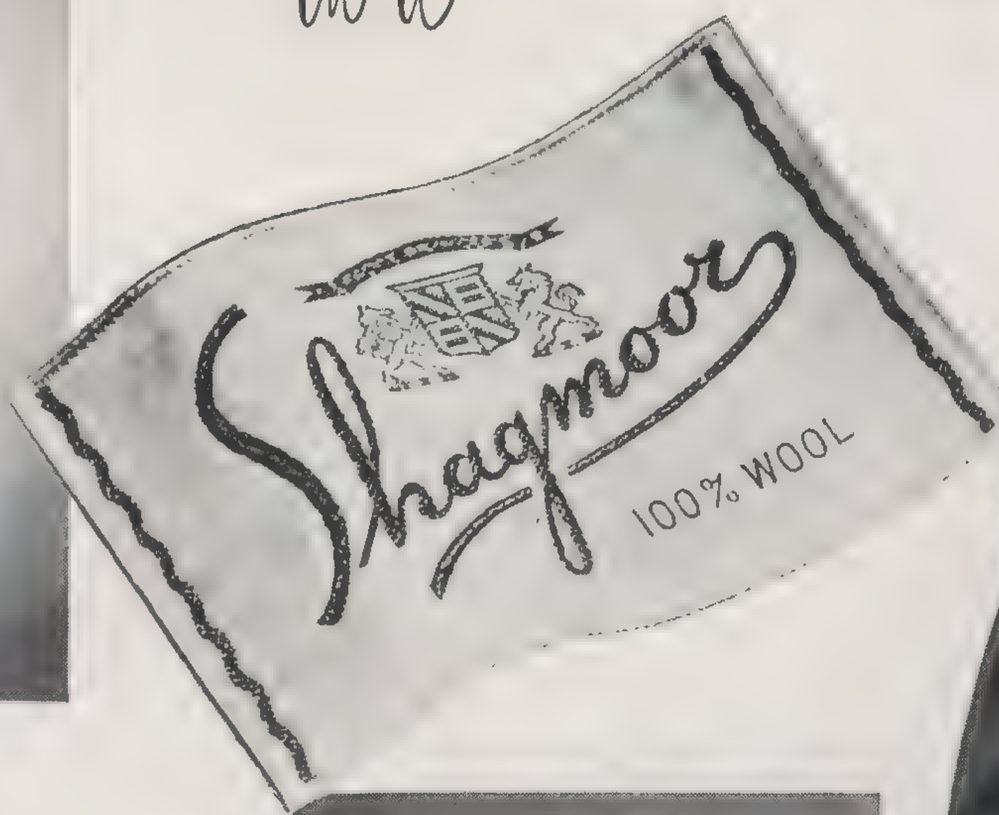
For the store in your city, not listed here, write:
Youth-e-fect Frocks, Inc., 1400 Broadway, N. Y. C.

All Shagmoors in our exclusive, soft-as-down, 100% woolen

Confirming your faith in a

Style No. 942 – about $49.95

Style No. 908 – about $49.95



the quality you love — at the low prices we've made famous!

Style No. 950 – about $49.95

Style No. 967 – with Platina or Lynx-dyed white Fox, about $135 no tax

Write for style booklet No. 815-V and name of nearest dealer
LINDER BROS., Inc., *The House of Shagmoor,* 512 SEVENTH AVE., N. Y. 18

Minx Modes junior...

two outfits in one, co-starring campus-bright plaid cotton and city-dark rayon faille reversible skirt. Blue and cardinal, green and red. Sizes 7 to 15. Under $25 in one fine store in your community; write us, we'll tell you where.

THE R. LOWENBAUM MFG. CO., St. Louis

• In Canada, Minx Modes, Montreal

*Reg. U. S. Pat. Off.

This advertisement is based on the actual embarrassing episode of Mrs. George Witt of Akron, Ohio, to whom we have sent a check for $50.

When a *Slip* becomes a social error ... switch to *Mary Barron*

Her slip stopped the style show! Not a single eye saw her beautiful costume, for her slip straps broke, dropped down embarrassingly and hobbled her ankles. A MARY BARRON slip *never* suffers from strap tug—*never* rides up nor twists in ugly folds at the hips. The patented "Biastrait" design, created by a dressmaker, assures perfect behavior, fine fitting and comfort for every MARY BARRON slip.

*Clairanese**

CLAIRANESE* RAYON TAFFETA SLIP. Launders like a handkerchief and will not split or crack. Ruffle designed for easy shortening by snipping at either tuck. Colors: black, navy, brown, verity blue, kelly green, frost pink, white, red. Sizes 32 to 44. Buy your Mary Barron in the same size as your brassiere. **$3.50**

*Reg. U. S. Pat. Off.

Mary Barron Slips are sold at leading stores in U. S. A. and Canada.
If not available at your favorite store, write to Mary Barron.

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corporation, 180 Madison Avenue, New York 16, N. Y. (Expires December 31, 1948)*

LEOMBRUNO·BODI

Campaign Fashions

Given the badge of popularity..

A BOTANY FLANNEL DRESS,

TWIN BUTTONS FROM WIDE COLLAR TO THE WAIST.

7-15.. 35.00

Campaigned by junior voters..

A BOTANY FLANNEL DRESS

WITH TUCKED BUTTONED TOP, DIRNDL SKIRT,

HIGH SNUG WAIST.

7-15.. 29.95

BOTH DRESSES COME IN QUARTZ BLUE, AMETHYST, HUMMINGBIRD, RUSSET, WINTER GREEN.

"BOTANY" BRAND FABRIC STYLED BY Judy 'n Jill

WRITE JUDY 'N JILL 498 7TH AVENUE FOR A CAMPAIGN FOLDER

LORD & TAYLOR New York, N.Y.

MABLEY & CAREW Cincinnati, Ohio

WOODWARD & LOTHROP Washington, D.C.

JOHN WANAMAKER Philadelphia, Pa.

Nardis of Dallas

signs its name

on Checks!

Here—the star of your wardrobe—

the suit you'll be seen in on campus, in the country,

within city limits! Nardis of Dallas details the jacket with

cross-bars, flares the skirt easily from the hips.

Designed by Chaiken in Guncheck, a "Botany" Brand

worsted. In brown and white or black and white.

Sizes 10 to 20. About $55.00.

"BOTANY" BRAND FABRIC TAILORED BY Nardis OF DALLAS

At fine stores everywhere

or write nardis sportswear

dallas 1, texas

At the quality shop in your city or write LETO COHN LoBALBO, 512 SEVENTH AVE., NEW YORK

McGRATH

...your rayon sheer done in the urban manner. Sizes 10 to 20

For the name of the exclusive Paul Sachs store in your city, write

Paul Sachs Originals • Saint Louis

The Condé Nast Publication's Plan To Discover Potential Talent

TWO CONTESTS

Win the Job You Want to Win through VOGUE'S 14TH PRIX DE PARIS

Again this year, Vogue offers college seniors in the U. S. A. a chance to win a career in fashion, writing, promotion, merchandising, publishing, production, decorating, or public relations.

FIRST PRIZE

One year as junior editor on Vogue, with six months of the year in the Paris office.*

SECOND PRIZE

Six months as junior editor on Vogue.*

TEN AWARDS OF MERIT

Winners will be considered for junior editorial jobs on other Condé Nast Publications: House & Garden, Glamour, Vogue Pattern Book. They will be introduced to leading stores, advertising agencies and other magazines.

*These may be extended to permanent positions on Vogue's staff if the trial period is satisfactory.

Contestants will answer four quizzes, consisting of actual editorial problems based on fashion and feature material in Vogue. Satisfactory completion of the quizzes makes contestants eligible to write a final 1500-word thesis. The winners will be chosen from the writers of these theses. Quizzes are scheduled to appear in the following issues of Vogue: August 15, September 15, October 15, November 15; thesis topics, February 15.

Return enrollment blank below with the information requested. The rules and the first quiz are on page 188.

ENTRANCE BLANK

Prix de Paris Director, Vogue, The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17, N. Y.

PLEASE ENROLL ME AS AN ENTRANT IN VOGUE'S 14TH PRIX DE PARIS.

Date_____

Name_____

Home address_____
Street *City* *State*

College_____

College address_____

Date of graduation_____

Entrants are not required to be Vogue subscribers, but for their convenience, there is a Prix Subscription *for contestants only* of 10 issues for $3.00. If you are interested in this, write for a special order blank.

to launch a career

Make a name for yourself

through **THE 3RD ANNUAL**

ART & PHOTOGRAPHY CONTEST

For the third time, The Condé Nast Publications Inc. sponsors a contest designed to win recognition and promote undiscovered art and photography talent. The competition is open to anyone in the United States except those employed as full-time artists or photographers, employees of The Condé Nast Publications Inc. or their relatives.

PRIZES

To be applied on further art or photography training

FIRST PRIZE ..... $1500 in cash
SECOND PRIZE ..... $1000 in cash
THIRD PRIZE ..... $ 500 in cash

And three Honorable Mention Awards consisting of $50 Government Savings Bonds each.

Contestants will be required to work out art and photography problems mailed to them upon receipt of entry blank. All competitors should identify entries and samples with name and address.

Entries will be judged by the members of the art staff of The Condé Nast Publications Inc. and their decisions will be final.

If the judges find that no one of the contestants has submitted an entry which, in their opinion, merits 1st, 2nd or 3rd Prize Awards, The Condé Nast Publications Inc. may, at its discretion, distribute the total cash value of the announced awards ($3000) among those contestants whom the judges consider top ranking finalists.

The Condé Nast Publications Inc. will not be responsible for damage or loss of any submitted material but will endeavor to return, in good condition, all art and photography material upon completion of judging.

ENTRANCE BLANK

Contest Editor,
The Condé Nast Publications Inc.,
420 Lexington Avenue,
New York 17, N. Y.

PLEASE ENROLL ME AS AN ENTRANT IN THE 3RD ANNUAL ART & PHOTOGRAPHY CONTEST.

Date _____

Name _____

Home address _____
(Street) *(City)* *(State)*

If attending school, name _____

If employed, name of employer _____

Type of position held _____

Vogue's college fashions: in these shops

For your convenience, we have listed below the names of shops across the country which will have many of Vogue's College Fashions, or fashions that are based upon the same ideas.

ALABAMA
Birmingham . . . J. Blach & Sons, Inc.

ARIZONA
Phoenix . . . . . Korricks'

ARKANSAS
Little Rock . . The M. M. Cohn Company

CALIFORNIA
Los Angeles . . . J. W. Robinson Co.
Sacramento . . . . . Bon Marché
San Francisco . . . The White House

COLORADO
Denver . The Daniels & Fisher Stores Co.

CONNECTICUT
Hartford . . . . G. Fox & Co., Inc.
New Haven . . . . . Hamilton & Co.
Waterbury . . . . . Forester, Inc.

DELAWARE
Wilmington . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington . . Julius Garfinckel & Co.

FLORIDA
Jacksonville . . . . . Furchgott's
Orlando . . . . . Dickson & Ives, Inc.

GEORGIA
Atlanta . . . . . Davison-Paxon Co.
Augusta . . . . . Davison-Paxon Co.
Macon . . . . . Davison-Paxon Co.
Rome . . . . . Miller Bros. Co.

IDAHO
Boise . . . . . The Mode, Ltd.

ILLINOIS
Bloomington . . . . W. H. Roland Co.
Chicago . . . Carson Pirie Scott & Co.

INDIANA
Evansville . . . . . DeJong's, Inc.
Indianapolis . . . L. S. Ayres & Co., Inc.
Lafayette . . . . . Loeb's
South Bend . . . . . Frances Shop

IOWA
Davenport . . . . . M. L. Parker Co.
Des Moines . . . . . Younker's of Iowa
Dubuque . . . . . J. F. Stampfer Co.
Sioux City . . . . . T. S. Martin Co.

KANSAS
Hutchinson . . . . . Pegues-Wright Co.
Independence . . . . . Montaldo's
Wichita . . . . . Buck's, Inc.

KENTUCKY
Lexington . . . . . Loom and Needle
Louisville . . . . . H. P. Selman & Co.

LOUISIANA
Baton Rouge . . . . . The Dalton Co.
New Orleans . . . . . Godchaux's
Shreveport . . . . . Goldring's

MAINE
Portland . . . . . J. E. Palmer Co.

MARYLAND
Baltimore . . . . Hutzler Brothers Co.
Cumberland . . . . Rosenbaum Brothers

MASSACHUSETTS
Boston . . . . Jordan Marsh Company
Lowell . . . . . The Bon Marché, Inc.
Worcester . . . . . Richard Healy Co.

MICHIGAN
Ann Arbor . . . . . Goodyear's
Detroit . . . Himelhoch Brothers & Co.
Grand Rapids . . . . The Strauss Shop
Jackson . . . . . The Elaine Shop
Pontiac . . . . . Arthur's
Traverse City . . Marie-Evelyn Shop, Inc.

MINNESOTA
Minneapolis . . . . . The Dayton Co.
St. Paul . . . . . Frank Murphy
Winona . . . . . H. Choate & Co.

MISSISSIPPI
Jackson . . . . . The Emporium

MISSOURI
Kansas City . . . . . Harzfeld's, Inc.
Kirksville . . . . . Ashell's
St. Joseph . . . . Townsend & Wall Co.
St. Louis . . . . Stix, Baer & Fuller Co.

MONTANA
Billings . . . . . Doyle's
Butte . . . . . Hennessy Company
Helena . . . . . Fligelman's
Missoula . . . Missoula Mercantile Co.

NEBRASKA
Lincoln . . . . . Miller & Paine
Omaha . . . . . The Aquila

NEW JERSEY
Asbury Park . . . . Steinbach Company
Atlantic City . . . . . M. E. Blatt Co.
Newark . . . . . Kresge-Newark, Inc.
Paterson . . . . . Meyer Bros.
Plainfield . . . . . Tepper Brothers
Trenton . . . . . Nevius-Voorhes Co.

NEW YORK
Albany . . . . . Honigsbaum's
Brooklyn . . . . Abraham & Straus, Inc.
Buffalo . . . . . L. L. Berger, Inc.
Glens Falls . . . . . Fowler's, Inc.
Rochester . . . . McCurdy & Co., Inc.
Schenectady . . . . . H. S. Barney Co.
Syracuse . . . . . Flah & Co.
Utica . . . . . Doyle-Knower Co.

NORTH CAROLINA
Asheville . . . . . Jean West
Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Winston-Salem . . . . . Montaldo's

NORTH DAKOTA
Bismarck . . . . . Rose Shop
Fargo . . . . . Rose Shop

OHIO
Akron . . . . . The M. O'Neil Co.
Cincinnati . . . . . Mabley & Carew
Cleveland . . . . The Halle Bros. Co.
Columbus . . . . . Montaldo's
Dayton . . . . . Billy Lewis, Inc.
Steubenville . . . . . Anathan Bros.
Toledo . . . . The Lasalle & Koch Co.
Zanesville . . The H. Weber Sons & Co.

OKLAHOMA
Bartlesville . . . . . Montaldo's
Oklahoma City . . . . . Halliburton's
Tulsa . . . . . Seidenbach's

OREGON
Eugene . . . . . Russell's
Portland . . . . . Meier & Frank Co.

PENNSYLVANIA
Bethlehem . . . . . H. B. Sigal & Sons
Easton . . . . . H. B. Sigal & Sons
Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wears, Inc.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . . The Blum Store
Pittsburgh . . . . . Joseph Horne Co.
Reading . . . . . The Jeannette Shop
Stroudsburg . . . . A. B. Wyckoff, Inc.
Wilkes-Barre . . . . . Isaac Long

SOUTH CAROLINA
Charleston . . . . . Daisy Bogin Shop
Columbia . . . . . Davison-Paxon Co.
Greenville . . . Patton, Tilman & Bruce

TENNESSEE
Chattanooga . . . . . Miller Bros. Co.
Johnson City . . . . . King's, Inc.
Memphis . . . . The John Gerber Co.
Nashville . Loveman, Berger & Teitlebaum

TEXAS
Abilene . . . . . Ernest Grissom's
Austin . . . . . T. H. Williams & Co.
Beaumont . . . . . The Fashion
Dallas . . . . . Neiman-Marcus Co.
El Paso . . . . Popular Dry Goods Co.
Fort Worth . . . . . The Fair
Galveston . . . E. S. Levy & Co., Ltd.
Houston . . . . . The Fashion
Longview . . . . . Martin's
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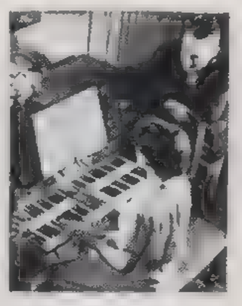

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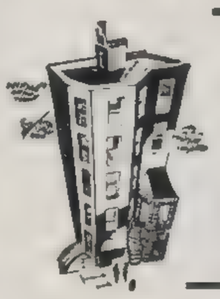

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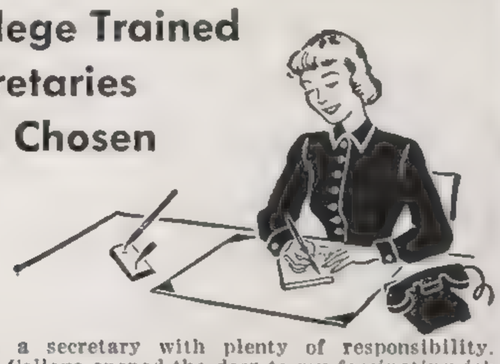

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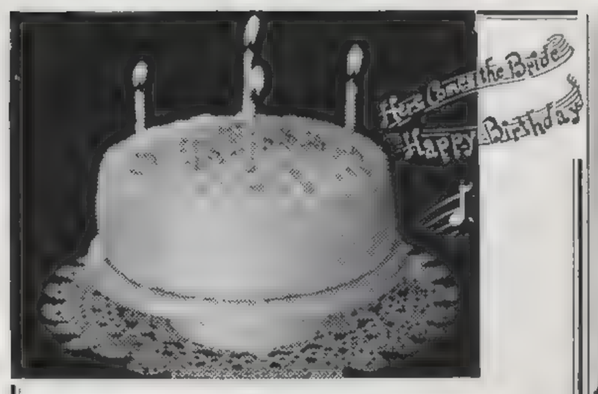

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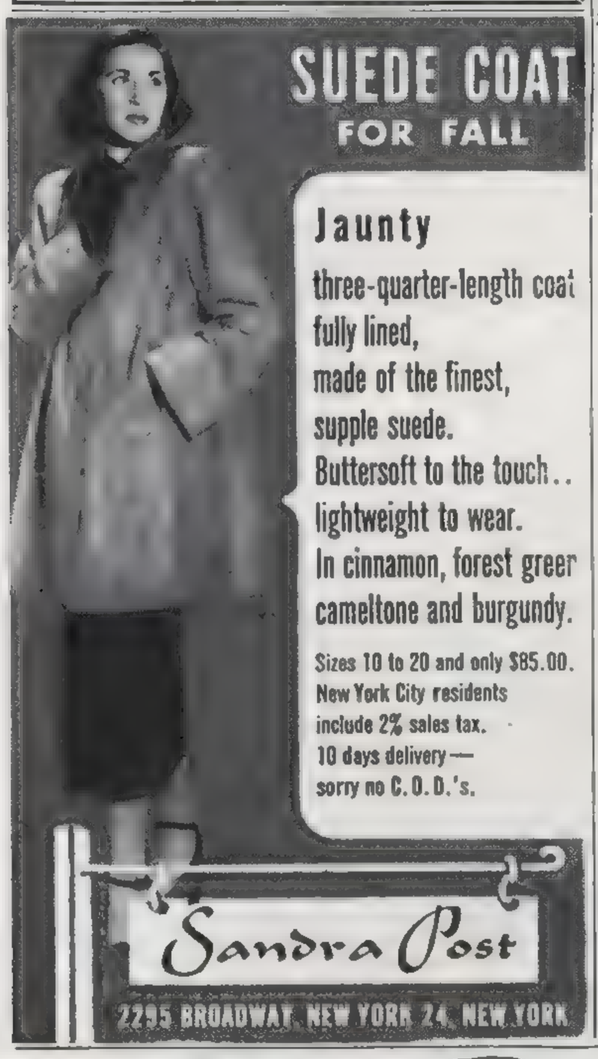

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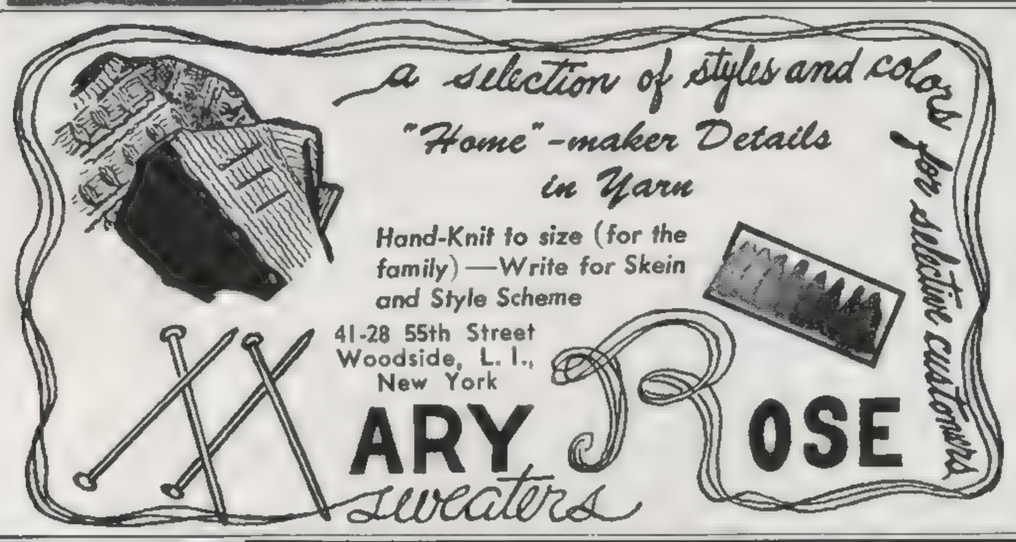

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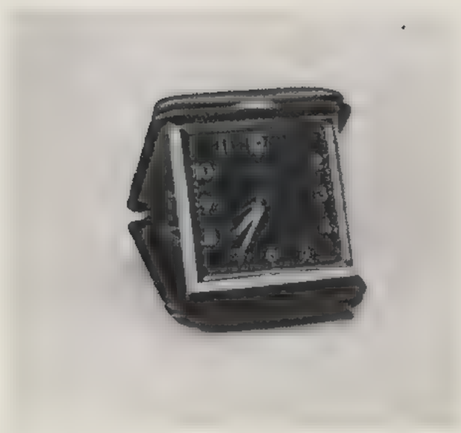

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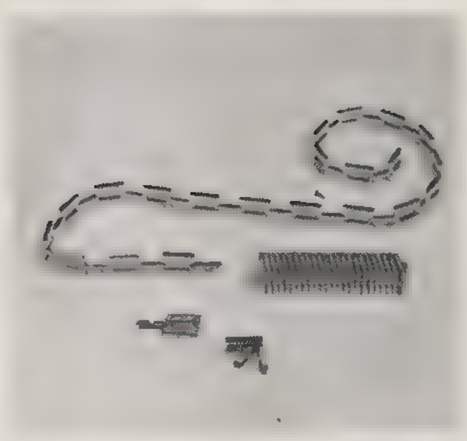

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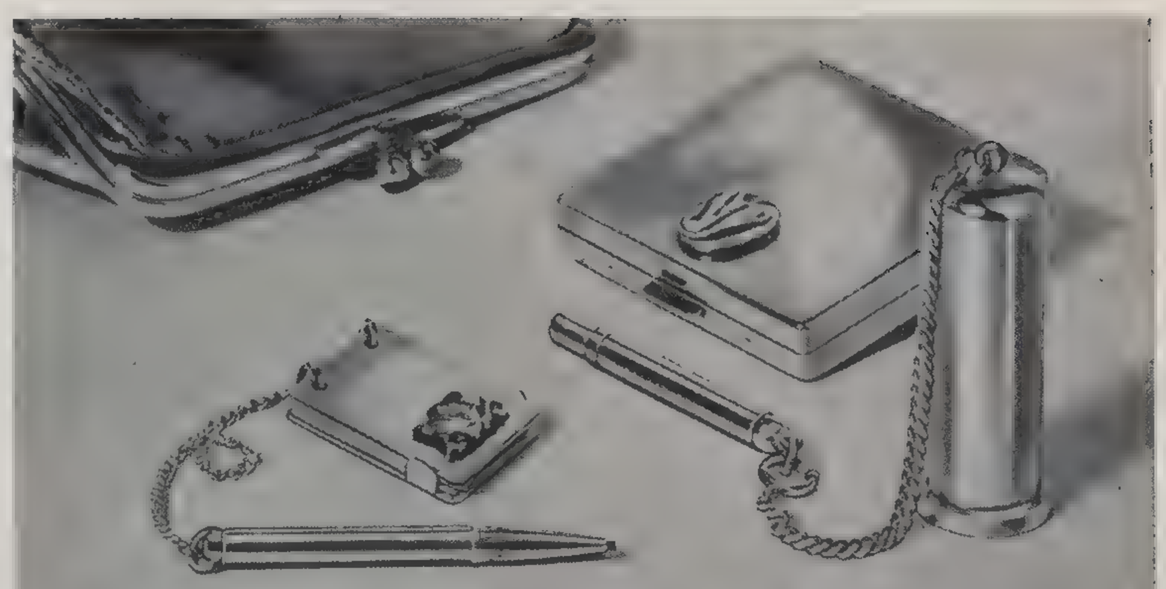

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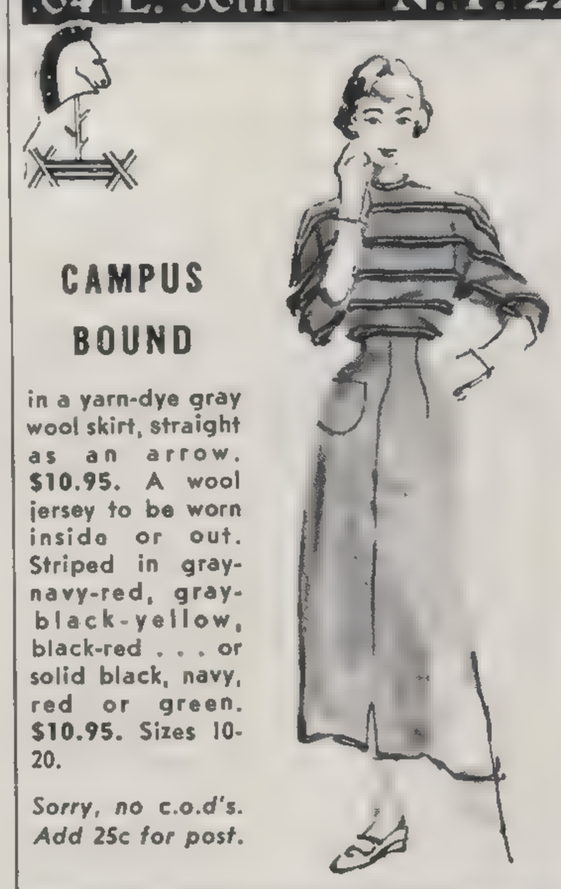

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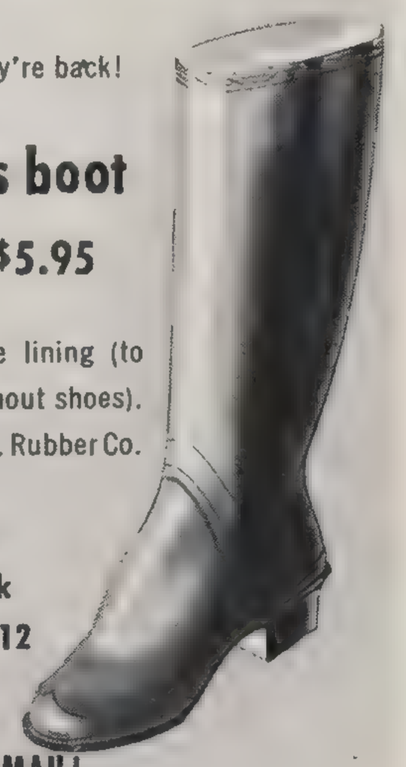

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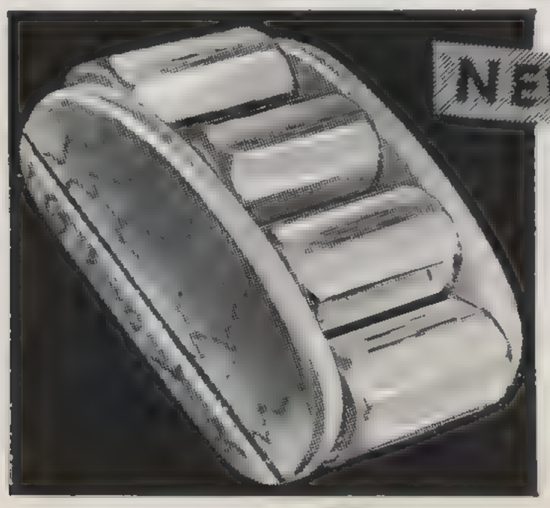

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VOGUE

incorporating Vanity Fair

AUGUST 15, 1948, CONTENTS

For the Smart Girl in and out of College

Vogue's eye view of the Prix de Paris 111
The belted-in coat 112
Round-up of fashion points 113–114
The fitted-in coat 115
The tweed basque suit 116
The two-colour suit 117
Red velveteen evening coat 118
The furred dinner suit 119
Champagne tones for evening 120
The blond fur coat 121
New shades, burnt golds 122
Make a point of separates 123–127
Make a point of a suit's shape 128–129
Coats make new points 130–131
Points and more points—accessories 132–135
Five-o'clock clothes 136–139
The complete little dress 140–143
Girdles weigh in: 3½ to 5 oz. 176
Prix de Paris quiz and rules 188

Fur Fashions—Day and Late Day Dresses—Hats

Furs, a new shape 156
Furs, the long stole 157
Hat news 158–159
Lines to look for, daytime version 170–171
Lines to look for after dark 172–173
Vogue Designs for Dressmaking 174–175

People and Ideas

Inside story of "Mister Roberts." By Allene Talmey 144–145
The art of duplicating great art. By John Walker 146
"Burial of Christ." Painting by Simone Martini 147
"Lady Talbot." Painting by Petrus Christus 148
A woman of decision. By Colette 149
Paris season 150–153
London season 154–155
50 photographs by 50 photographers. By Edward Steichen . . 160–163
Three island houses at Mt. Desert, Maine 164–167
Brides of this summer 168–169
My lavender tulle dress. By Mary Bancroft 194

Special Departments

Vogue's School Directory 99–101
Shop Hound 102–103
Discoveries in Beauty 182–183

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Bottom: Of Magic Hour, a "Bur-Mil" luminous rayon satin.
Peter Pan collar ... pearl button-cuffed sleeves ...
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VOGUE'S EYE VIEW *of the Prix de Paris*

RUTH CAROL DION
Skidmore College; First Prize, 1948.

SYLVIA STALLINGS LEMUS
Bryn Mawr College; Second Prize, 1948.

At the beginning of the year P.d.P. 14, and for the benefit of the incoming class, Vogue takes a look (very calculating) at thirteen years of results. At the time of the last census the entrant-population of the Prix was 12,298, and growing nicely. Three hundred and five colleges across the country have been kind mothers to the girls, whose common denominator is that in their senior year they looked forward to a good job, and tried one good way to get it. (The particulars of this, the fourteenth Prix de Paris, are on pp. 96-97.)

The Prix is run with a combination of the dispatch of Willow Run and the individual attention due to recognized talent. It has to be. For the Prix gives only one trip to Europe a year, but it has been directly responsible for the jobs of over 1,000 girls across the country. That doesn't count 13 first prizes; 13 second prizes; and 45 assorted special recommendations for ability—in art, photography, and writing—above and beyond the call of duty. And it doesn't include the good fat sum of 141 girls who were honourably mentioned, and as such entitled to all the rites, ceremonies, and rewards thereto pertaining: a trip to New York; parties, introductions, and recommendations. Fifty-eight Prix girls have had jobs with Condé Nast Publications. Of them, 19 have cantered on to other work, 17 have left to be married.

That means that 22—a number subject to normal fluctuations—are still with CNP. One of them, now a Vogue assistant fashion editor, is in Paris; another one sails in October. Vogue's New York and Los Angeles offices claim nine Prixers among them. *House & Garden* has two, *Glamour* has seven, Vogue Patterns has three, and one is a studio photographer. She is senior member: arrived on the crest of the Seventh Prix in 1942. There . . . with a deep breath and a pause . . . that's how it goes. Those are statistics; Vogue continues convinced. The Prix is as easy as you are interested. After you read pages 96, 97, it's up to you to put yourself in Vogue's eye-view.

PENN

COVER. *Box jacket, now belted. Of Shamokin wool; black wool skirt. Suit, by Connie Adams. $40. Bonwit Teller; Frost Bros.; Carson Pirie Scott. Richelieu earrings, necklace. Hansen gloves. $4. Beret by Suzy, U.S.A. $7. All, Bonwit Teller. "Pageant" lipstick, Barbara Gould. Shops in other cities, page 98.*

FASHIONS FOR THE SMART GIRL
IN AND OUT OF COLLEGE

MAKE A POINT

THE POINT: THE CHANGE. How different are these clothes from their revolutionary last-year predecessors? The answer is: not different enough to make a skeleton-in-the-closet of any single thing in last year's College Issue. But: the new things make their points in a 1948 way, and make a new point of: your little waist (belted-in); your slim *or* full *or* back-flipped skirt; your gentled shoulders (shaped pads *or* no pads). Make a point of—and this is a fine point—a new scale of earthbound prices. As for "college clothes"—they are gone in a cloud of bearskin. In their place, on campus, we see wonderful "country clothes," sterling fashions for *all* outdoors. In their place, off-hours, off-campus, we see these beguiling new fashions for the young women of this world . . . *anywhere.*

POINT ONE: THE BELT. For a season past, proof-of-waistline has been managed in one (and only) way: skin-tight bodice at its skinniest at the waist. Now the news is in a second way, in the pulled-together look of fullness assembled at the waist *with a belt.* Box jackets, swinging coats are the likeliest candidates for belts (viz., this page; the suit on the cover). Then . . . how you handle belted-in fullness, how strategically you place it has only everything to do with the success of this look.

POINT TWO: THE SKIRT. The first word is the *status quo* skirt-lengths—but check yourself carefully on this point: twelve inches from the ground is the longest skirt humanly possible for day. (We take up the important matter of what heel-height in a minute.) Skirt-shapes have changed subtly. There is an occasional straight skirt (a must beneath boxy jackets) but the full skirt is still queen. Watch for changes within the full skirt, however. For a new distribution of fullness, a smooth tracing of hips. For fullness falling smoothly from gores, panels. For *longer* jackets as skirts grow truer to the hips.

POINT THREE: THE SHOULDER. The beauty of the shoulder is—as the poets have praised it—in its gentleness. Which is also the way designers see it this year. Cloth is poured over the shoulder in a single, liquid line; or a little pair of sleeves is set in barely hand's-span apart. And when, and if, shoulder pads are used, they are treated at the outset as optional. Designed to be removed without catastrophe. (*Continued on following page*)

Opposite:
Make a point of

The belted-in waist

Ease above and below the waist.
Fullness pulled in with a belt.
One of the good coats
of our time (for town or not).
Black and brown wool tweed.
Knitted taupe bonnet.
Soft, supple, Worumbo cloth coat, by Lo Balbo, $95. At Best's; Garfinckel's; T. A. Chapman. Hat, by Madcaps, $9. Glentex scarf, $1. Both, Best's. Bar pin, see p. 135. Lipstick, "Wonderful" by Lenthéric. Shops in other cities, page 98.

MAKE A POINT *Continued*

POINT FOUR: TWEED AND SUPER-TWEED. It's perfectly possible that the prettiest dress you own this year might be a tweed one; or the most feminine suit; or the very best coat. It's possible that with tweed, you'll wear velveteen; velveteen collar, cuffs, skirt—that's the nature of the new-and-wonderful tweeds. They're supple enough to melt against the lines of the body; handsome and hefty enough in texture to be . . . *tweed.* Look at them with a fresh eye; disassociate your tweed-past.

POINT FIVE: THE SHOE WITH THE LITTLE SHAPED HEEL. The shape of the heel, not necessarily the height of the heel—is what implies delicacy. Even the country shoe refuses to be completely ground-bound this year. Look for the shaped, spindly heel in four heights, from barely high to very—in leather for day, in colours of velvet and brocade for night. Look for the country pump, a newcomer, in darkly polished leather. Depend upon some height of heel, delicate and curving, to give stability to length of skirt at any hour.

POINT SIX: FIVE-O'CLOCK CLOTHES. Chronologically, this is the plan. From five o'clock on, tailored dresses in spectacular drawing-room fabrics, often with a velvet opera pump. Two-piece suits in ditto, with an occasional wool jersey touch to salt down the rush of richness. For un-formal evenings, the evening sweater: a sand-coloured cardigan perhaps, over flaring felt skirt, cummerbound above the bosom. For more and more formal evenings, the news is in the dress cut high and covered in front, slashed down spectacularly at the back. The evening coat, a possession for the years—in taupe or red velveteen, with soaring collar, blinking buttons. Cut to a length (mid-calf) to make it good for late-day dresses or long evening dresses.

POINT SEVEN: THE EXCLAMATION POINTS. These are the ways in which this year's smart girls will comment upon their own good looks: On every head, hats with a sense of fit. Fitted berets made in sections of jewel-coloured velveteen. Fitted little, knitted little, bonnets, and knitted cloches, and velveteen bonnets. In the hand, little bags. For day, in calf. For evening, in corduroy, velveteen, brocade. Wrapping shoulders, stoles: jersey and knitted ones in the country, a dozen kinds in town. In many wardrobes: the classic scheme of separates (there are people who work the skirt-plus system around the clock and across the year). New ideas for separates come in felt, fake fur, velveteen, brocade. Almost everywhere, the presence of fur—real, or frankly fake: strained-honey-coloured muskrat coat; mink-dyed muskrat bordering a Karenina velveteen evening suit; fake fur in jackets; bags; ascots; as the linings of stoles. Jewels made to imitate the real things—near the throat, at the ear-tips, worn carefully at wrists. One example, a well-set bar pin of rhinestones. And more and more pointed, the presence of these colours: olive, taupe, orange, inky tones, ink-blue. On every head, short, brush-swept hair.

Opposite:

Make a point of

The fitted-in waist

Coat cut faithfully
to the body's lines.
Fitted-in, fastened-in
at the waist.
Double-breasted, high-collared.
Point: red, as a wear-with-all.
Point: the price, **$55.**
Stevens' wool covert cloth. From Saks Fifth Avenue; Halle Bros.; Stix, Baer & Fuller. Brown suède opera pumps, by Sandler, $8. Lapin beret, about $20. Both, Saks Fifth. Shops in other cities, page 98.

Make a point of:

The tweed basque suit

Soft tweed, citied tweed.

Clinging at the waist.

Buttering the shoulders.

Yards of skirt

newly neat over the hips.

Olive green. Black shoes.

The prices—a point.

Jacket: **$25** Skirt: **$25**

Sweater: $12. All, Lord & Taylor; Neiman-Marcus; Hutzler's. Glentex scarfs, both pages, Lord & Taylor. Jacqueline Cochran "Bandwagon Red" lipstick. Other shops, page 98.

Make a point of:

The two-colour suit

Black tweed jacket, braid-grazed.

Taupe doeskin flannel skirt.

Skirt cut with concealed fullness for the jacket's obvious new length.

The prices—a point.

Jacket: **$30** Skirt: **$20**

At Lord & Taylor; Jordan Marsh; The Dayton Company. Stencilled leopard bag by Lujean, $11 plus tax; Bonwit Teller. Wear-Right gloves; $2. At Lord & Taylor. Shoes, both pages, with little Louis heels. By Sandler, $8. Saks Fifth; Harzfeld's.

PENN

Make a point of:

Red velveteen

Long, red, velveteen.

Melting shoulders, flip collar.

Twinkling buttons.

Wear it over every evening dress

(sometimes with purple velvet shoes).

Be "The Girl in The Red Coat."

There's a taupe version,

a point in favour of blondes.

Price, a point: **$50**

Cloth, Merrimack. Coat, Hi-Dee.

Altman; J. W. Robinson; Frost Bros.

Lipstick, Woodbury's "Coquette."

Shops in other cities, page 98.

Make a point of:

The furred dinner suit

Fur, velveteen, olive colouring.

Altogether Anna Karenina.

Microscopic waist; multiplied skirt

buoyed up with crinoline.

Beneath the jacket.

a whole dress.

Décolleté, meant for dancing.

Velvet-red velvet shoes.

Ceil Chapman design, $100. Bendel's Young-Timers; Montaldo's. Velvet shoes, shaped heels, on both pages, by Rice-O'Neill; $15. Bloomingdale. Bendel's "Pink Bon Bon" lipstick.

PENN

Make a point of:

Champagne tones

Sweet-wine colours blended
toward gold, toward lime.
New curving hemline.
Back slashed straight down
to a boned-in midriff.
White gloves. Gold velvet shoes.
Rayon taffeta dress, by Ceil Chapman.
$90. Saks Fifth Ave.; Harzfeld's;
L. S. Ayres. Rhinestoned jewels,
Wear-Right gloves: both, Saks Fifth.
Velvet shoes by Rice-O'Neill, $15;
at Bloomingdale. The lipstick is
Yardley's glowing "Heather Pink."

PENN

Make a point of:

Blond fur

Honey-coloured fur.

Beauty treatment for blondes.

Wear it with all-blond shades,

a sun-gilded complexion.

Shaped fullness; shawl collar.

Slash of red for lining.

City-country-day-night.

Price, a point: **$425** plus tax.

Hollander-dyed muskrat, by Esther Dorothy. At The Blum Store; Himelhoch's. Max Factor Hollywood's new complexion tone in Pan-Stik. Shops in other cities, page 98.

Make a point of:

The new burnt golds

Add together red-to-yellow shades;
choose from a new quantity
of warm variations.
Make them a point *with* neutrals,
or the point *of* neutrals.
On the opposite page:
a close look at the costume
on the right. Felt jacket, $18.
Grey wool flannel skirt, $17.
By Owen-Morgan. Lord & Taylor;
Carson Pirie Scott; L. S. Ayres.
Betmar bonnet in Merrimack velveteen.
$6. Lord & Taylor.
Brown calf shoe by Mademoiselle, $15.
Lord & Taylor.
Pond's Angel Face make-up—
Ivory Angel, this time.

FRANCES MCLAUGHLIN

Make a point of: Separates

MAKE *one* point of the two or more parts. No helter-skeltery, no excuse for an unorganized air. For this is the year when separates are designed with a whole costume in mind, are still subject to your own ideas; when, as you will see in a few pages, there is almost no line drawn between well-accumulated parts and an actual suit. This is the year of the multiple choice of new, pleasing things: felt, fake furs, tweeds, velvet, knitted woollens. Points not to pass lightly: separates can be very kindly priced (a point in *all* our minds); they are one of the special talents of American designers; they can work—depending on personal horse-sense—harder than any other clothes; the switch act is a young answer to price-versus-variety. Here, and on the next four pages, are ten specific daytime examples of what we mean. Among the Five-o'Clock Clothes are four more for late-day.

PENN

For shops in other cities, see page 98.

Fake fur & flannel

Leopard-printed velveteen.

Tawny tones plus grey.

Jacket, $15. 25″ silk Glentex

scarf, $2. Bonwit Teller.

Worsted wool flannel skirt. with

black corduroy waistband.

$17. Lord & Taylor.

Tweed & flannel

Fresh idea: blazers,

and turtle-neck sweaters,

in the country.

Navy-blue and white tweed

blazer. $23. Bonwit Teller.

Sweater by Helen

Harper. $4. From Macy's.

Same flannel skirt above left.

For shops in other cities, see page 98.

Knitted & plaid

The stole is a point,

is a knitted stole.

Range of purple and pinks.

Plum and pink wool-and-rayon

skirt, pink wool jersey

sweater. $57. All Goodstein

designs, at Saks Fifth Ave.

BACKGROUNDS, PAGES 124—131, EPHRATA CLOISTERS, EPHRATA, PA.

FRANCES MCLAUGHLIN

Suède and tweed

Belted jacket, slightly flared skirt.

Prices a point to notice.

Green lambskin suède jacket. $25. Brown wool tweed skirt in a mute design. $13. Both, Altman.

Plaid and a stole

Separates with an organized look.

The stole, the repeated plaid.

Green-and-red Milliken wool-and-rayon plaid, red wool shirt. By David Crystal, $40. De Pinna.

Tweed & flannel

Belted jacket, skirt with vanishing-act pleat.

Fitted, knitted, pull-down hat. Black-and-brown

wool tweed jacket. $25. Grey wool flannel

skirt. $17. Suzy, U.S.A. hat. $12. All, Bonwit Teller.

Tweed & wool jersey

Full-in-back skirt,

narrow before.

The country ghillie.

Wool tweed skirt of many colours.

$14. Cocoa wool jersey

shirt. $10. Lord & Taylor.

Suède Pacesetter shoe by

Customcraft. $17. Milgrim.

Fake fur; flannel & jersey

A sum of textures.

Baronduki-printed jacket

faced in orange.

Jacket, $27. Wide grey wool flannel

skirt, $30. Grey wool jersey

shirt. $12. By Carolyn Schnurer.

Peck & Peck. Wear-Right

string gloves. $2. Altman.

FRANCES MCLAUGHLIN

Cardigan idea, late-day idea

Brief, close-shaped worsted wool jersey cardigan. Cummerbund doubles as strapless top. Beige felt skirt, wool jersey cummerbund, $20. Beige cardigan, $10. By Toni Owen. Altman; Harzfeld's; Jordan Marsh. Marvella pseudo-pearl earrings, $2 plus tax. Altman.

For shops in other cities, see page 98.

Suit with a string-bean skirt

Back-flared jacket to belt in at will.

Nubby tweed.

Add a velveteen small hat.

Green wool tweed suit, bone-buttoned. By Lo Balbo. $70.

At Peck & Peck; Seidenbach's; Mabley & Carew.

Make a point of: A suit shape

THERE is nothing half-hearted about the shape of a suit this year. Either the jacket fits—fits like the chocolate on a candy, or it is not body-shape at all, until you belt on your own sharp waistline. The skirt depends on the jacket; can be soft, wide folds, or a bean pole; but, with the jacket, cuts a clear silhouette . . . always. And the cloth of a suit is an importance: something to think about in itself—choppy, fuzzy, or flat-finished tweeds; plaids, stripes, patterns in texture; sometimes two at a time, sometimes stroked with velveteen (often worn with velveteen). Nice point: because these suits are so decidedly shaped, they keep an authority as separates. Only points in common: tender shoulder-lines, skirts 12½ to 13 inches from the floor, depending on height of heel.

For shops in other cities, see page 98.

Suit with fitted, longer jacket

Slim skirt, fullness hidden in a pleat. Worsted wool in a curving cut. Flecked-blue suit with a very close-fitted coat, a generous collar and bow. By Handmacher. $75. Lord & Taylor.

Tweed suit with velveteen

Suit in two tweeds; full-in-back skirt, fitted jacket; plus velveteen collar, cuffs. Striped Cerey wool tweed jacket, black skirt. By Gaynes, $50. Rayon velvet beret by Madcaps, worn square on. $7. Both, Altman.

FRANCES MCLAUGHLIN

Suit with straight, pleated skirt

Straight-cut jacket; belt it to taste. Deep box-pleated skirt falls in a paper-flat line. Brown men's-wear wool suit by Joselli, $40. Small-pattern silk scarf by Echo, $4. Woollen beret, from England, $4. All Jay Thorpe.

Pleated jacket, narrow skirt.

Above: the jacket has two unpressed pleats, a half-belt, in the back; a velveteen collar. $25. Slim skirt pleated in the back, the front. Grey worsted wool flannel. $15. By Ciro at Saks Fifth.

Below: a straight skirt flared back. $18. The cardigan belted. $30. Both Cereý wool tweed. Wool jersey blouse, $13. By Sloat. All, Bonwit Teller. Stetson cloche, $13. Calf bag, $17 plus tax. Both, Altman.

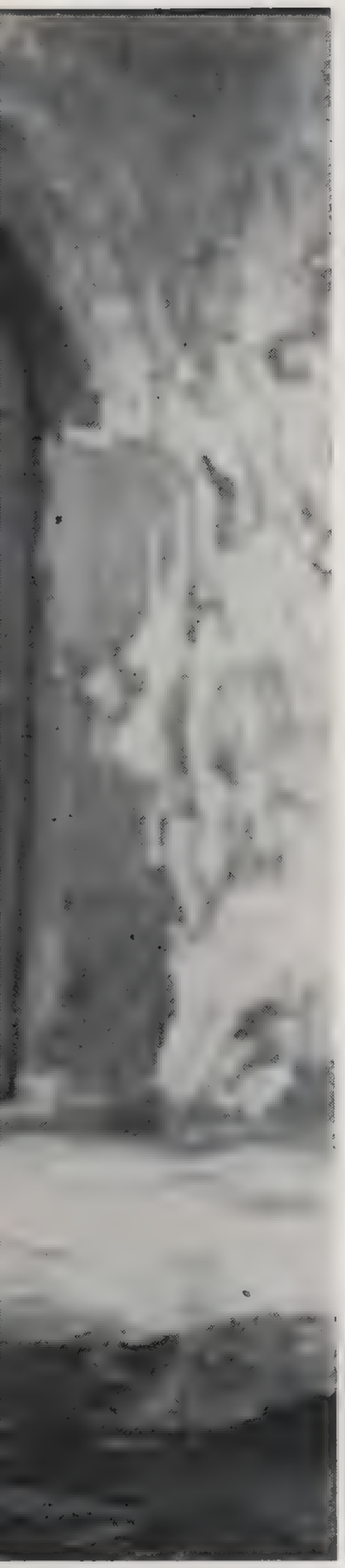
FRANCES MCLAUGHLIN

elted cardigan, flared skirt.

Coats make new points

THIS is a stand-up-and-cheer year for coats and here are four upstanding examples—for news, purpose, purse. Points particular: the wardrobe-jolt of the felt and fake zebra-ed coat, $50; the weather-readiness of the tweed with the in-or-out lining, $60; of the water-repellent corduroy, $50; the rich texture, pared price, of the camel's-hair-and-wool coat, $70. And on page 112, the belted-in tweed coat, $95; page 115, the fitted red coat, $55; page 143, the black coat, $55.

Stores in other cities on page 98



Tweed coat, flared back.

Above: Straight in front, a little full (a graceful line) in the back, a wool tweed coat by Louis Shlansky. $60. Stern's. Cloche by Mallory. $11. Franklin Simon.

Below: In taupe, a cotton corduroy overcoat, Zelan water-repellent. Juilliard fabric. By Duchess Royal. $50. Wool stole $13. Both Lord & Taylor.

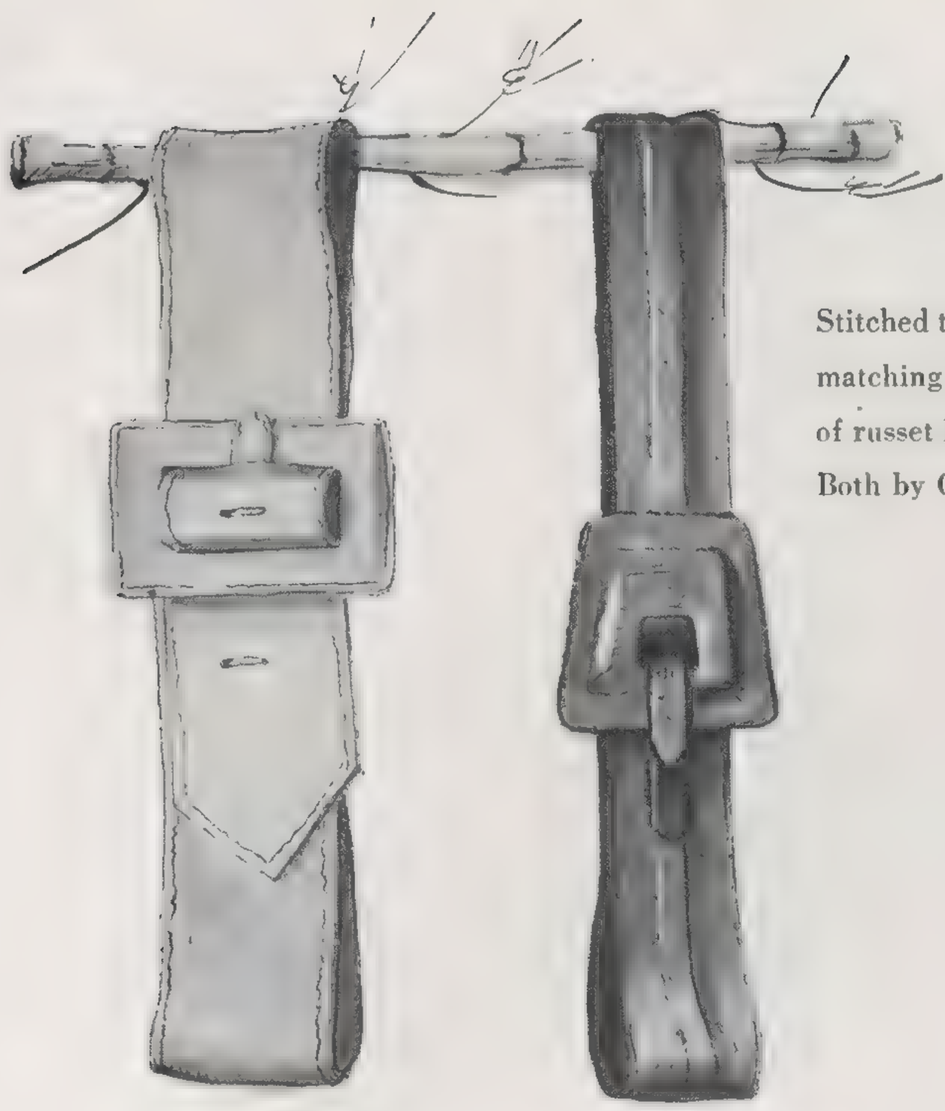
Straight coat, belted back.

Above: Long and slim in front, the fullness caught back with a belt, a wool-and-camel's hair coat. $70. By Vernon. Hound's-tooth check wool square. $3. Both Saks Fifth.

Corduroy coat, belted back.

Fake fur and felt.

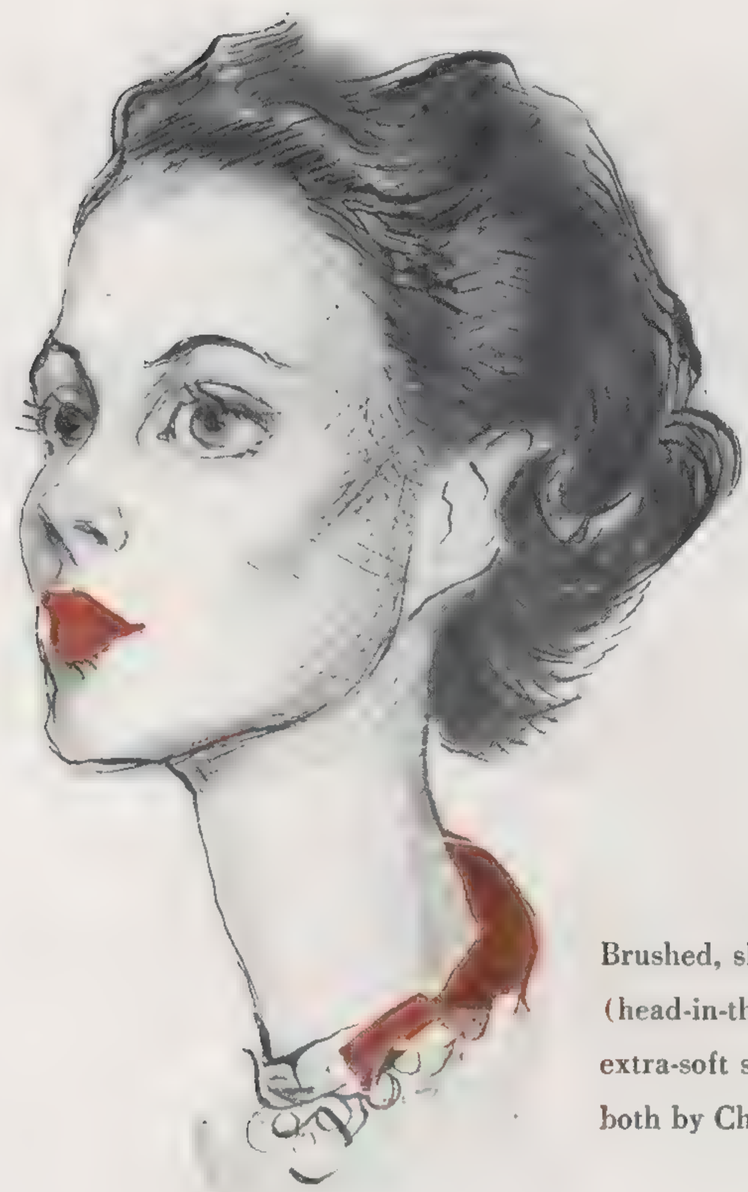
Above: Grey wool felt, lined (visibly) with fake black and white zebra. A coat that goes everywhere, country, class, football games; looks well over suits. By Collegeset. $50. At Stern's.



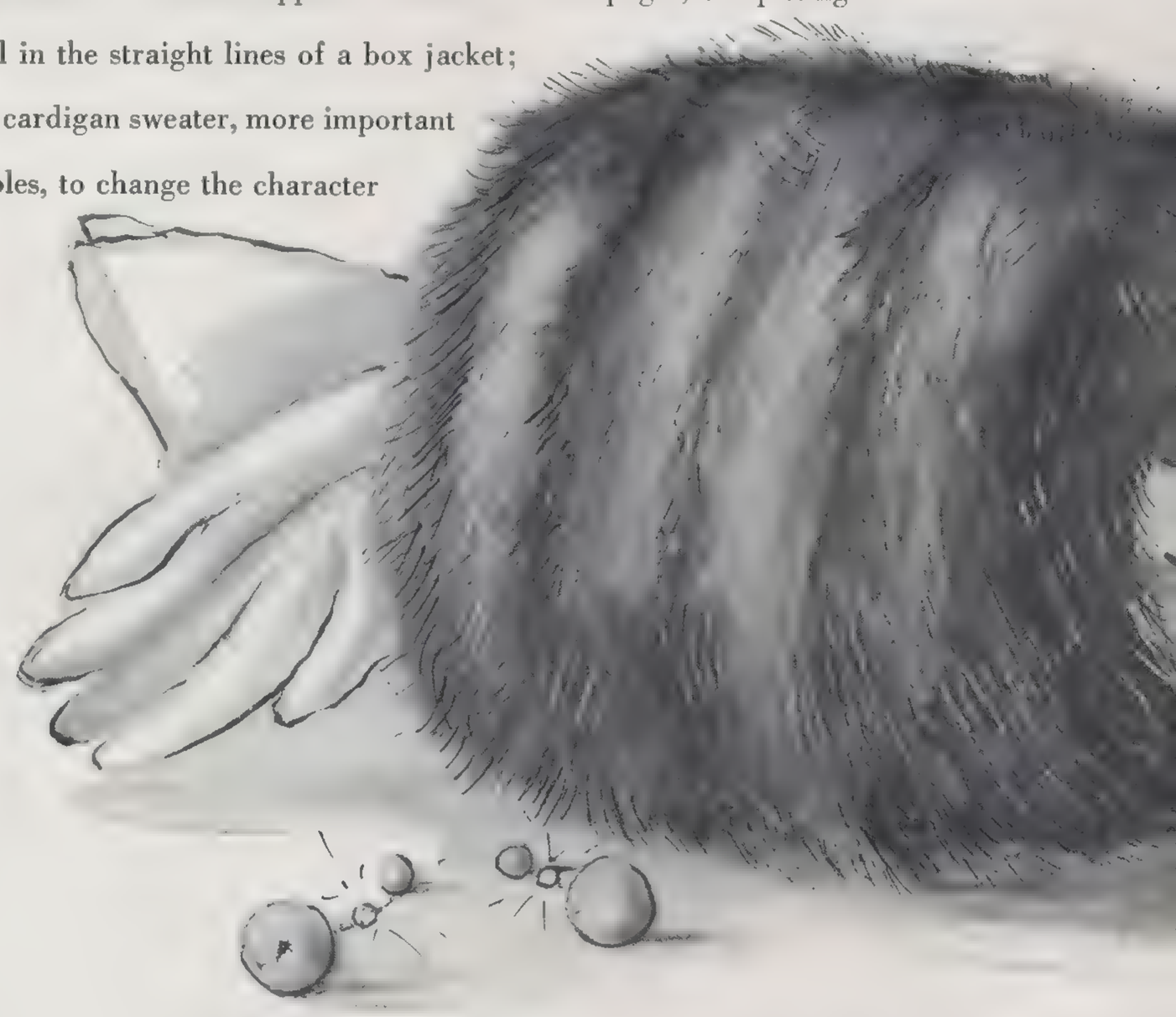
Stitched turf tan suède belt, two inches wide, matching buckle, $6. Tapered belt of russet llama calf, matching buckle, $9. Both by Criterion. At Franklin Simon.

POINTS

Two pages, then two more, strewn with exclamation points, with strong points of interest, to punctuate a costume, to make all the difference between one girl and the next one, so there is no sister-act though they may start from the same base. Shown on these pages in close-ups, many of these individual marks appear in little on other pages, completing various costumes. New belts: for a new purpose; to haul in the straight lines of a box jacket; for a familiar purpose; to make a brag of a waistline. The cardigan sweater, more important every minute. The bright little beret, a *must* morsel. Stoles, to change the character of an outfit. Jewellery understudying the real thing. . . .

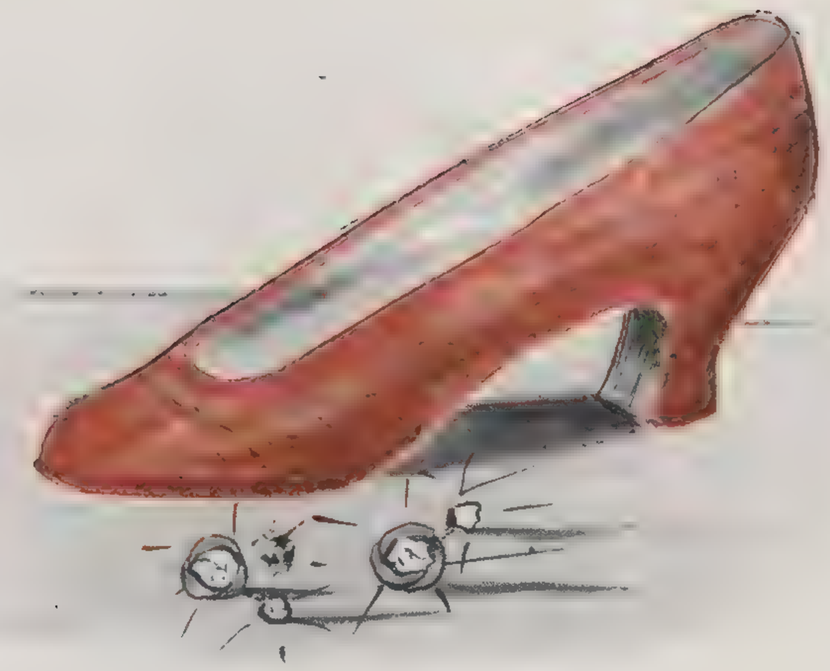


Brushed, short coiffure (head-in-the-wind look, but neat); extra-soft short coiffure (*opposite page*); both by Charles of the Ritz.



Muff, Hollander-mink-dyed muskrat; inside pocket, slide-fastened. $33 plus tax. Macy's. Unreal pearl and rhinestone earrings, $2.50 plus tax. Hattie Carnegie.

For shops in other cities, see page 98.



Opera pump, in velvet,
in a jewel colour, in a new, low
silhouette. (See it all through the issue.)
Above, by Rice-O'Neill.
$15 at Bloomingdale.
Rhinestone drop earrings,
by Kramer. $3 plus tax; Altman.

Eight-button-length cotton gloves,
buttoning once at the wrist.
By Dawnelle. $5; Arnold Constable.

The high-rating cardigan sweater,
new in worsted wool.
By Jantzen. $12; Bloomingdale.

Black satin opera pump,
to order at I. Miller.
Irish linen handkerchief,
big initial. By Burmel;
70 cents at Altman.

MORE POINTS

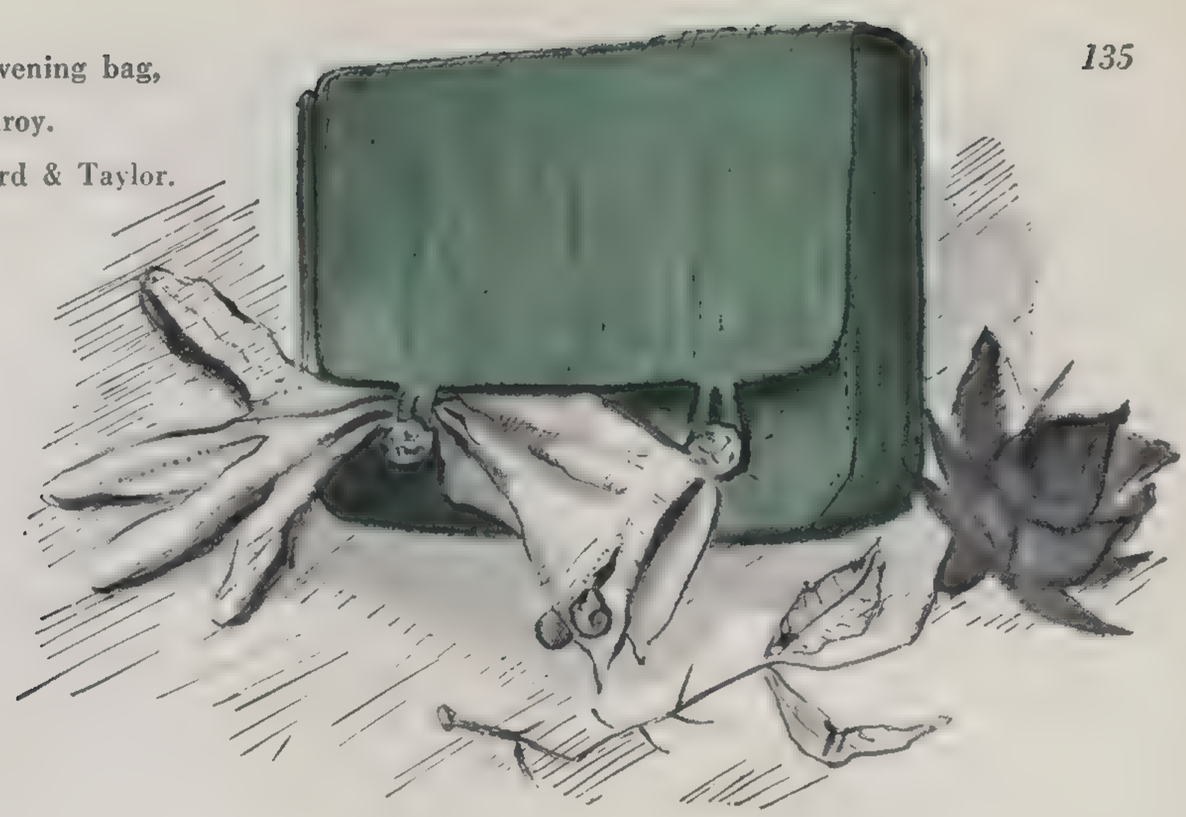
The starring stole,
Glentex version.
In wool, 76 inches long,
counting the fringe.
$3 at Best's.

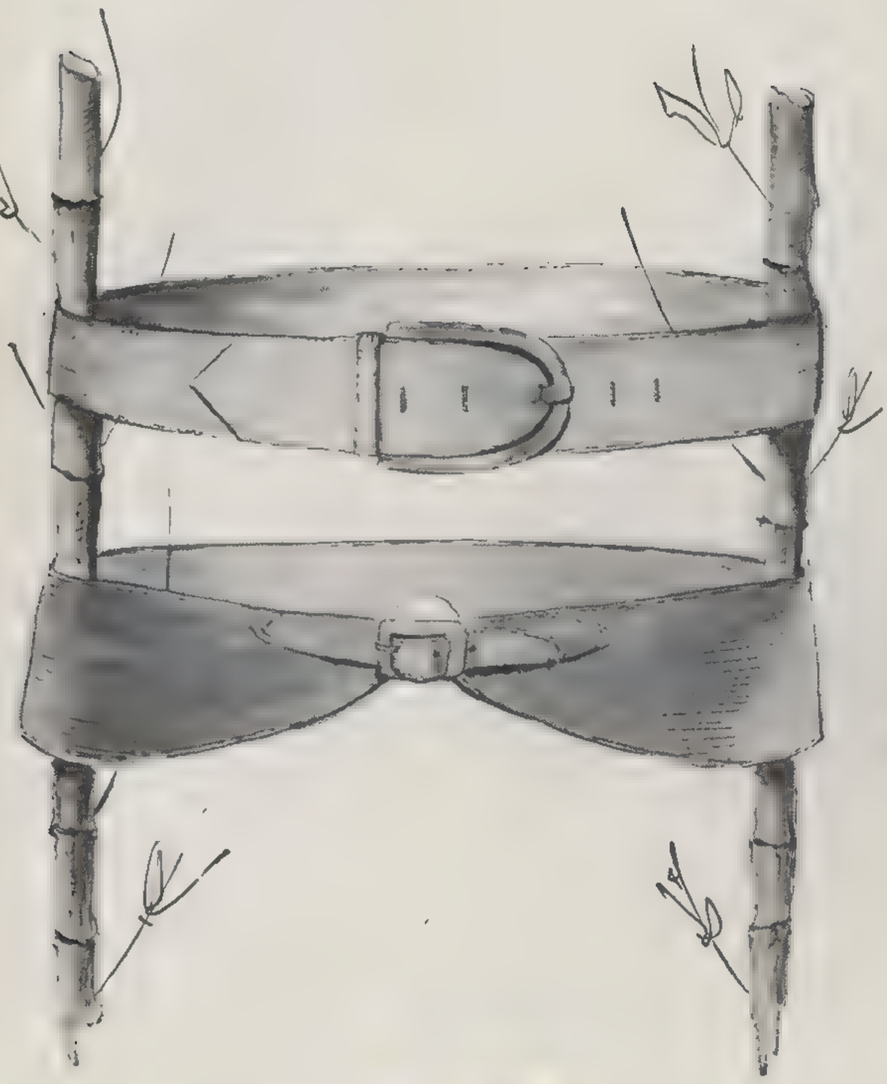
Bright velveteen beret, to go and glow everywhere.
By Suzy, U.S.A. $7, Bonwit Teller.

Left: Newcomer, shaped-heel
country pump, calf, calf buckle.
By Stetson Random.
$18. Lord & Taylor.
Fake leopard gloves, red
jersey palms. By Renée Montague.
$14 at Bonwit Teller.
Felt drawstring bag, by Ingber.
$5 plus tax; Henri Bendel.

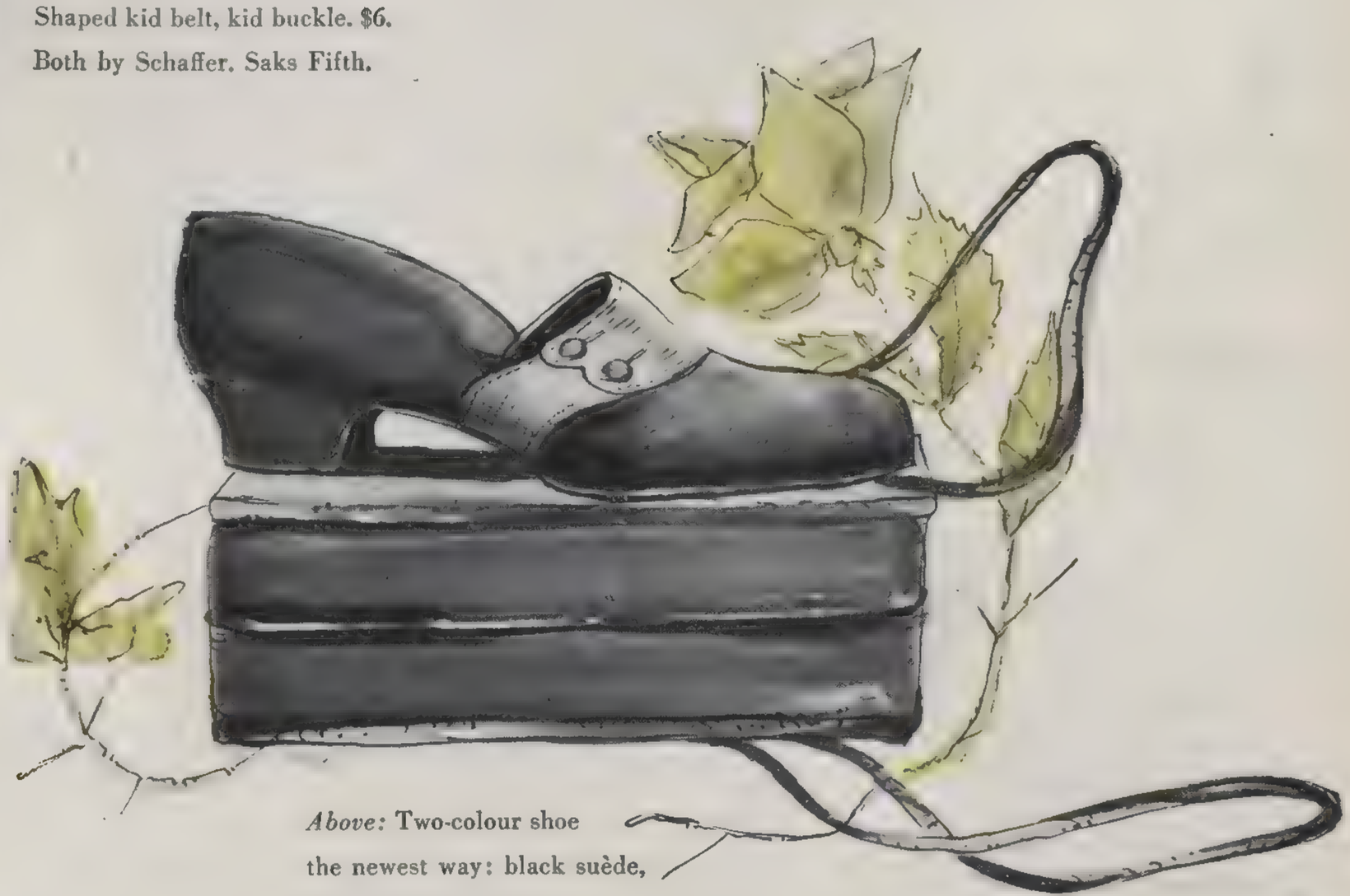
For shops in other cities, see page 98.

The boxy little evening bag,
newborn in corduroy.
$10 plus tax; Lord & Taylor.

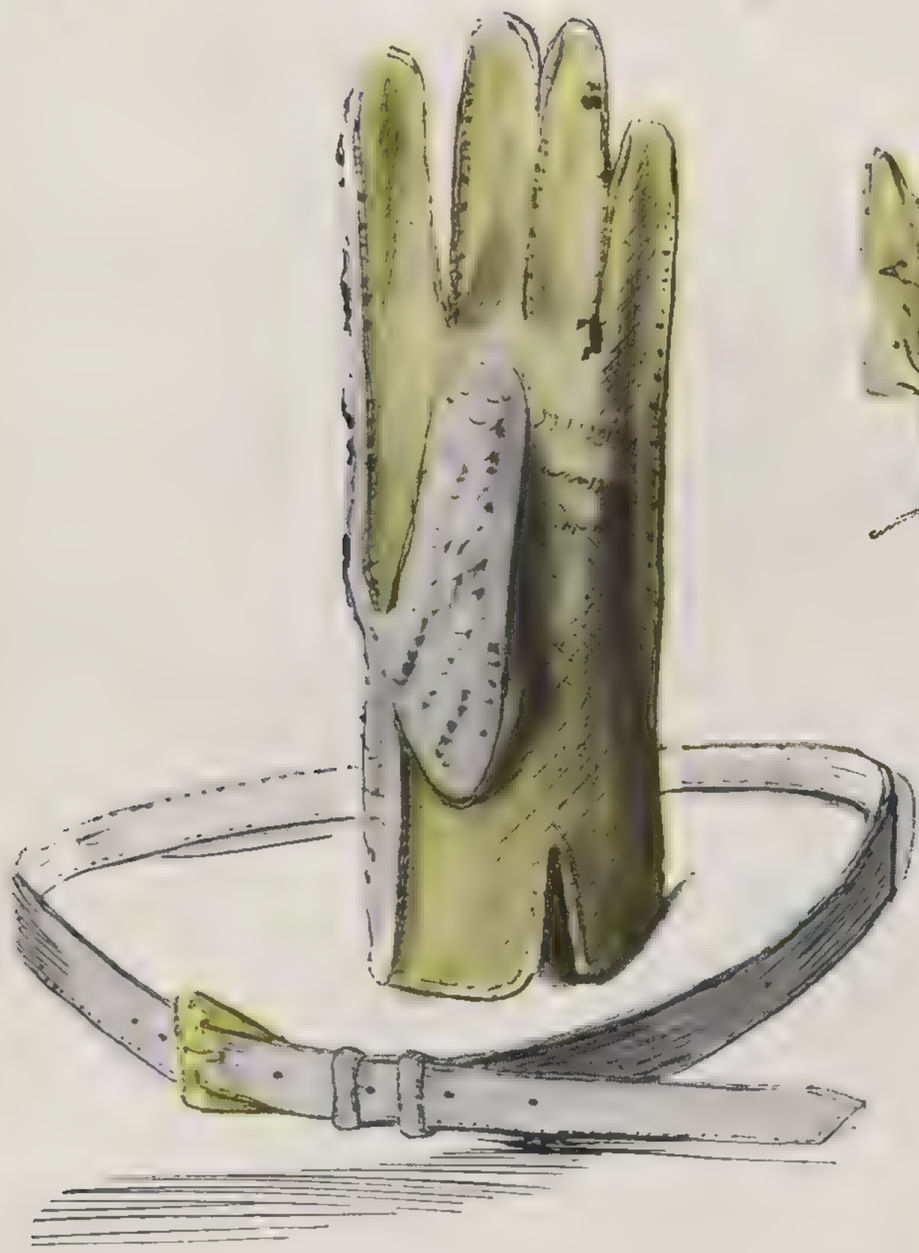




Left: Cowhide belt,
bold brass buckle; $3.
Shaped kid belt, kid buckle. $6.
Both by Schaffer. Saks Fifth.



Above: Two-colour shoe
the newest way: black suède,
taupe suède spat effect.
By Sandler. $9 at I. Miller.
Black calf box bag,
by Coronet. $15 plus tax;
Arnold Constable.



Narrow whip of a belt, grey suède, gold-plated buckle.
By Schaffer. $1.50; Bloomingdale.
Hansen gloves, crocheted string, chamois palms. $8.50; Stern's.

Right: Gold-filled bracelet with pseudo pearls,
$15 plus tax. Lord & Taylor. Sandler suède
shoe, $8; Saks Fifth. Glentex scarf,
printed silk, $2; Altman. Sterling silver
bar pin with rhinestones, $15.75 plus tax. Saks Fifth.

Make a point of:

5-o'clock clothes

Drawing-room fabrics—brocades, velvets —in "little" dresses, dinner suits, new evening separates, shoes

FRANCES MCLAUGHLIN

Top, right. The points: separates for late-day; brocade *with* jersey. Shapely skirt of gold-coloured silk brocade, curved to prove a small waist. Bodice of black worsted jersey with small shawl collar, small set of sleeves. Brocade by Stafford. Dress, Judy 'n Jill. $45. Lord & Taylor. *Above, left.* Confident little suit with a shape of its own: small-waisted, stiff-skirted. Made with a shawl collar (put a rose to it); a good length for sleeves (just before the elbow). Of black rayon bengaline with a flick of velvet at pockets and cuffs. $50. Rosette Pennington. *Above, right.* New sight after day: the spectacular back-dip of a covering bodice; the sight of one rustling material, one tailored one. Skirt, of copper and black rayon satin built in and over the waist. Bodice, of black wool jersey. By Ceil Chapman, $90. From Rosette Pennington. *Opposite page.* That treasure: the dress you wear again and again, here in black cotton velveteen; collar and cuffs of white piqué. $45. At Rosette Pennington; Hutzler's; The Blum Store; Neiman-Marcus. Beaded pouch, $13 plus tax, by Josef; Aris gloves, $6. Jay Thorpe.

For shops in other cities, see page 98.

Above, left. The shape again, here for late-day: close bodice, full skirt, neckline cut low. In rayon taffeta, by Sheila Lynn. $30. Saks Fifth. Accessocraft pins. *Above, right.* New: the close, descending backline, the rising, curling throatline. Black rayon taffeta, ankle-length, for black-tie evenings (or less). $70. By Ceil Chapman. Bergdorf Goodman. Handbag, $9 plus tax; Penaljo shoes, $12. At Lord & Taylor.

Below, left. Simple suit lines brought to a five-o'clockness by: the fabric (polished wool-and-silk taffeta); the colour (polished steel-grey); the line of cut-steel buttons. By Dorothy Cox, $70. Best's; Halle Bros. *Below, right.* Drawing-room dress at its most beguiling—swaying skirt, tapered-down bodice, small details. Made in high-lighted navy-blue rayon Jacquard satin. By Ceil Chapman, $90. Bonwit Teller.

FRANCES MCLAUGHLIN

5-o'clock clothes *continued*

Top, left. For a girl who knows the endless possibilities of separates, who works that system around the clock: two parts of a new late-day plan. (There's news in the deep texture of cotton corduroy, the deepened colours of it.) Modest little plum-coloured jacket, shaped, shawl-collared; really full, taupe-coloured skirt. Fabric, by Juilliard. Jacket, $25. Skirt, $15. By Duchess Royal. Both, from Bloomingdale. *Top, right.* Separates that slide into evening by virtue of: velvety cloth; rhinestone buttons. Skirt, olive-green Merrimack cotton velveteen, $20. Blouse, of white rayon crêpe; by Sidney Heller, $13. Both, Lord & Taylor. Further point: the skirt, an alternate to that on page 116. *Above, left.* More separates. The news: the return of the evening sweater; white, short-sleeved, in a mix of fluffy wools, with a row of little buttons at the side of the neck. $8. The simulated pearl necklace by Trifari, $25, plus tax. Both, Saks Fifth Avenue. With it, news-of-skirt—black Merrimack cotton velveteen cut to a straight body-line at the front; in full, deep folds at the back. $15. Lord & Taylor. *Above, right.* The "good" dress, for Sundays, many evenings. In brown rayon faille in a true princesse line; cuffed, push-up sleeves. A J.L.F. design. $35. Jane Engel; Garfinckel's. Earrings: pseudo amethysts in rhinestones, by Karu. $4 plus tax; at Arnold Constable.

For shops in other cities, see page 98

FRANCES MCLAUGHLIN

Make a point of:

The complete little dress

Heart of the wardrobe—the easy, newly-inexpensive little dress to wear any day now with a hat, perhaps a fur; later, with a coat.

Look twice at these dresses for their news—they are of a new race. Less elaborate than many a dress we've been seeing, yet more detailed than the mere slip-of-a-dress, they are dresses newly made *to be worn beneath fitted coats.* To add not a slivered inch to a coat's (slivered) outline . . . not a bit more bulk, obviously, to a bulky coat. Examine the nice detail; the earthbound prices—news in themselves. *Above:* First of a series of small wonders, the complete little dress, made here in heather-coloured wool jersey, with a ruler's edge of taupe velveteen. Small gilt hooks close the bodice; small pleats ease the skirt. By Huxley, $30. From Bloomingdale's; The Dayton Company. Point to notice: the handbag, a shining flat of calf, strapless, handle-less, with a gold-plated rim and clasp. Made by Jana, $11 plus tax. Best's.

For shops in other cities, see page 98.

Below, left: Tucks and buttons; grey wool jersey. By Hi-Dee. $25. Altman. Mexican coin pins by Coro, $1 plus tax. From Stern's.
Below, right: Navy-blue wool jersey dress, by Judy 'n Jill, $25. Betmar velveteen coronet, $4. Accessocraft pins. Lord & Taylor.
Lower left: Buttoned down to the waist, braided in black, a cocoa-coloured wool dress with push-up sleeves. By Majestic, $23. Bloomingdale.
Lower right: Honey-coloured wool jersey; buttering lines. By Nantucket Naturals, $30. Castlecliff bracelet, $2 plus tax. Peck & Peck.

Make a point of:

The complete little dress *continued*

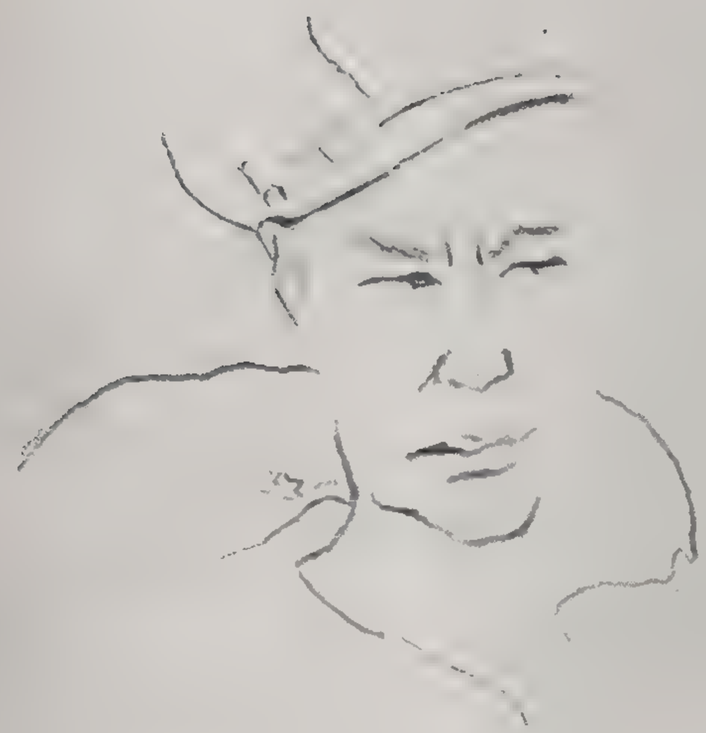
Below, left: Something of the familiar classic in this simple dress; much of the *new*-classic, in melting shoulders, careful front tuck, the skirt's shapely gathering. Made in grey wool jersey, in two pieces, by Surrey. Blouse, $11. Skirt-and-belt, $15. From Stern's. Add a white scarf. *Below, right:* A dress that speaks for the whole new category of simpled-down dresses, with a feminine turn to the collar, to the skirt. Made of Milliken wool-and-rayon in an important colour—brick brown—with a streak of black binding. By Joset Walker, $40. Lord & Taylor. *Lower left:* The tweed dress, news in itself. Graph paper clarity of Glen plaid wool—black, red, white. One of the smallest, surest shawl collars in captivity—cut, like the belt, from black cotton velveteen. Designed by Kane-Weill in Cereý's wool. $45. From Best's; Hutzler's. *Lower right:* Blazing red—for a change—in the reddest of all: wool flannel, with a semi-soft shape. White piqué dickey black-ribboned; Botany flannel. By Nantucket Naturals, $30. Best's. The gilt bracelet, a cosmetic at the wrist, dangles a perfume holder. $19 plus tax, Jay Thorpe.

For shops in other cities, see page 98.

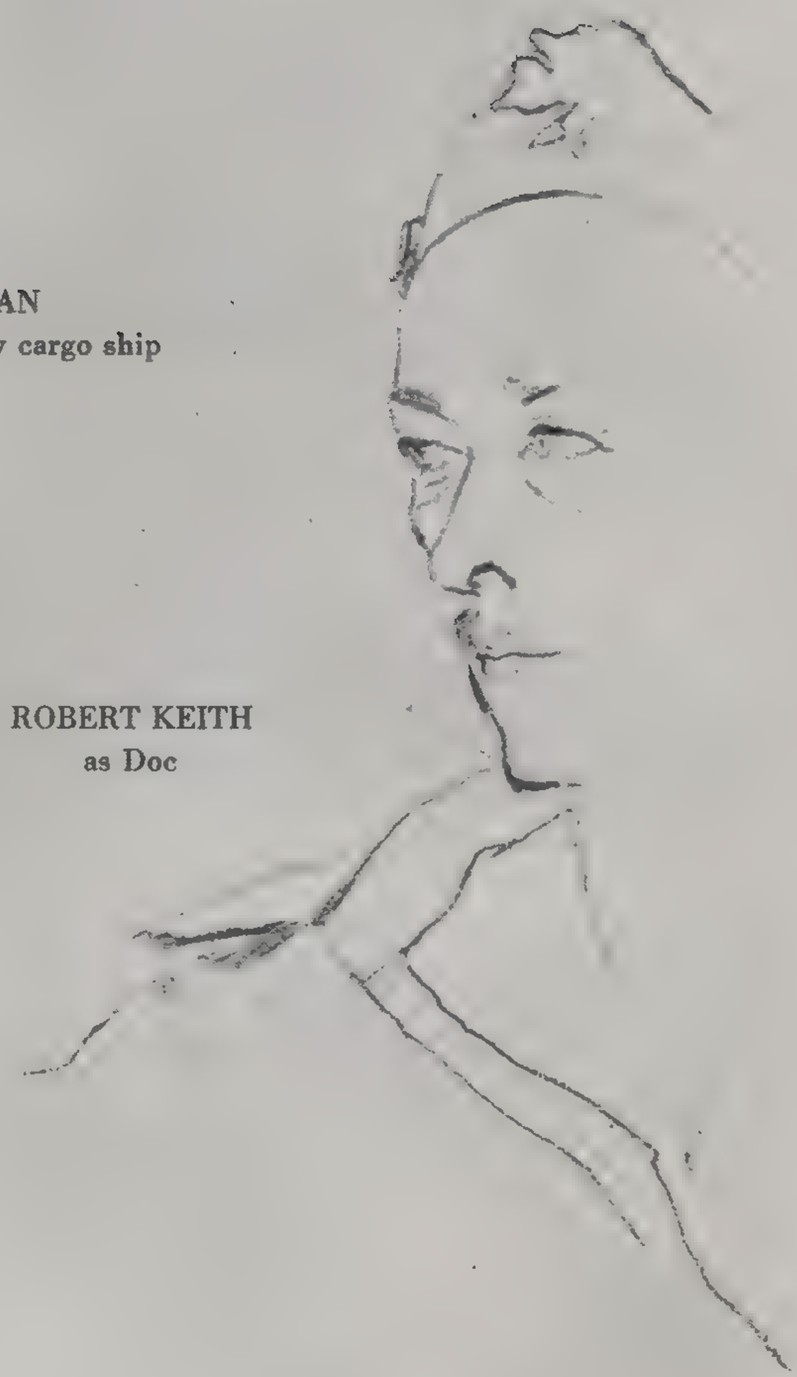
Above, left: Jumper curved down to a taut midriff; Oxford grey worsted flannel. $23. White rayon crêpe blouse with jewelled buttons; by Adelaar. $10. Both, Altman. Black velvet beret (literally) a point. By Suzy, U.S.A., $5. Best's. *Above, right:* Again, the semi-demi-classic, with this for guile: curving bodice, tiny buttons, softened skirt, white piqué collar. By Huxley, in brown wool jersey, $30. At Anson-Jones.

Below, left: Newest neutral—taupe—for a long-sleeved wool dress, slightly detailed, slightly full skirt. By Henry Rosenfeld, $20. Peck & Peck; Frederick & Nelson. Rhinestone pins by Karu. $2 each, plus tax. From Stern's. *Below, right:* The future (this winter and other winters) of any of these dresses: a gentle, covering coat of black wool, edged with braid. By Lassie Maid. Point: the earthbound price, $55. Altman.

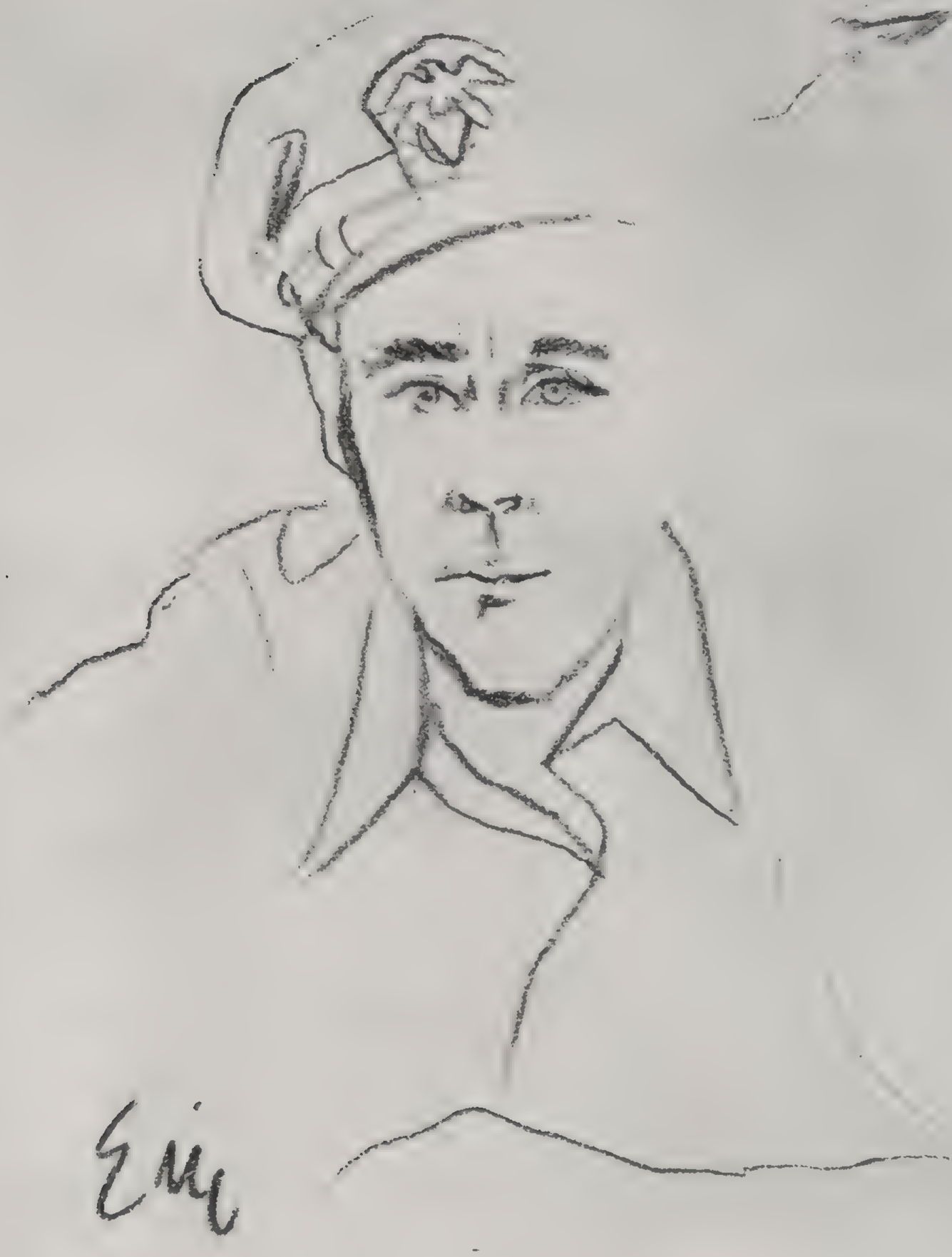
FRANCES MCLAUGHLIN



WILLIAM HARRIGAN
as the Captain of a U.S. Navy cargo ship

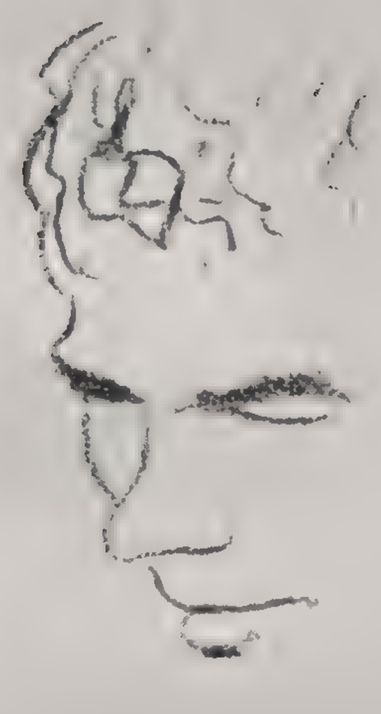


ROBERT KEITH
as Doc

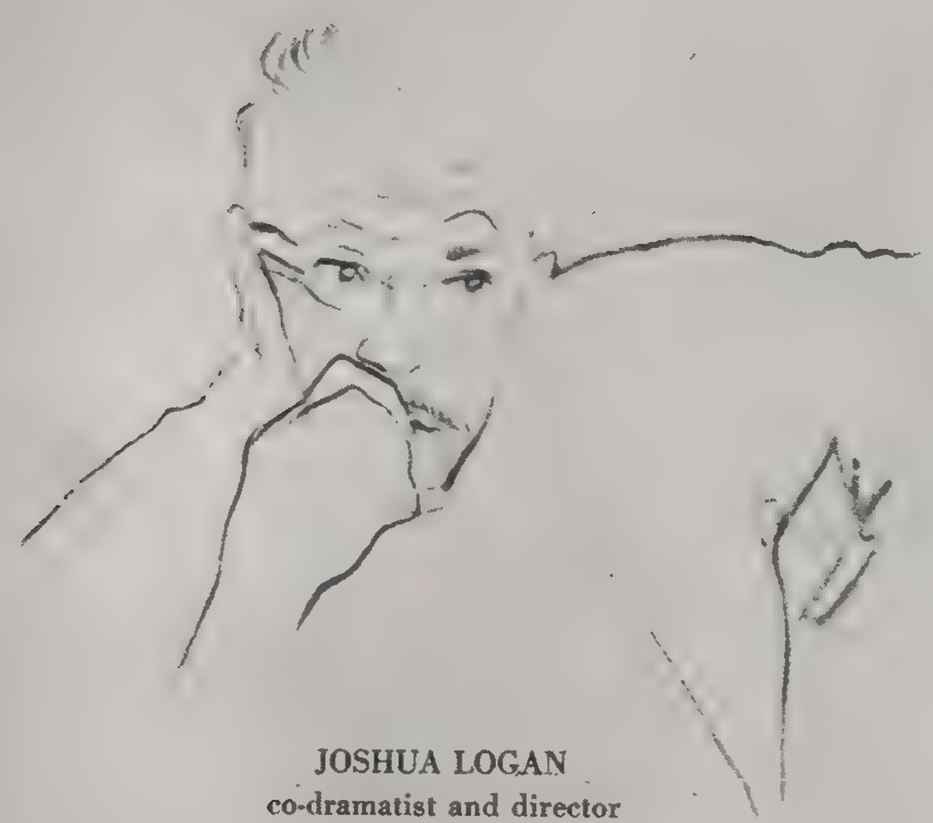


HENRY FONDA
as Mister Roberts, Lieut. (jg)

DAVID WAYNE
as Ensign Pulver



THOMAS HEGGEN
author of the novel, and co-dramatist



JOSHUA LOGAN
co-dramatist and director

RUSTY LANE
as Chief Johnson

THE INSIDE STORY OF "MISTER ROBERTS"

BY ALLENE TALMEY

With only a small scream, Houghton Mifflin published in August, 1946, a little dull-covered book of 221 pages, the first work, the only work of a shy, inarticulate ex-Navy officer, Thomas Heggen, who has a strange ear for low comedy, an eye as comprehensive and selective as an International Business machine. No movie company bothered to buy the movie rights, although it had been offered to everyone in galley form. The Book of the Month chose that month (after publishing *Britannia Mews* by Margery Sharp the month before) *The Independent People* by Halldór Laxness. The Literary Guild took *The American* by Howard Fast.

In spite of this, the book did very well, stayed on the best seller lists and was reprinted in magazines. It was not, however, until Leland Hayward, an extraordinary agent, tough-minded and enthusiastic, with the stimulating ideas of a pugnacious negotiator, got into the act that *Mister Roberts* became that beloved object, A Property. Now, *Mister Roberts*, dramatized by Thomas Heggen and Joshua Logan and produced by Leland Hayward, is one of the two smash hits of New York. A second company is playing in Chicago, other companies are proposed for London and Paris. While its only other smash rival, *A Streetcar Named Desire* takes in $27,500 a week, *Mister Roberts* takes in $35,000 a week. (The hot ticket brokers get $25 a seat on last minute calls.) Oddly enough, *Mister Roberts* is only the fifth play Tom Heggen had ever seen; its lonely predecessors were *Arsenic and Old Lace, The Glass Menagerie, A Bell for Adano,* and *Foolish Notion.*

The story of *Mister Roberts* began when Heggen, who enlisted in 1941, two days after Pearl Harbor, was communications officer on an attack transport in the Pacific, June 1945. (The transport had been engaged in the Guam, Iwo Jima, and Okinawa campaigns.) At that time Heggen, Lt. Senior Grade, did a little wish-fulfillment on his typewriter. He wrote a rather simple little story of how some sailors, fourteen months without a liberty on a Navy cargo ship, watched nurses at a base hospital through the ship's six binoculars, two spyglasses, the ship's telescope and the range finder: "The girl with high, piled-up hair would fuss for an hour extracting hairpins and then take a shampoo in the washbasin by the window without removing her robe. 'That's a stupid goddam way to take a shampoo,' Sam commented."

Heggen, who never had a chance to *(Continued on page 184)*

THE ART OF DUPLICATING GREAT ART

An explanation, based on two paintings from the Kaiser Friedrich Museum, by the Curator of Paintings of the National Gallery of Art,

JOHN WALKER

RECENTLY the manufacture of colour reproductions has become a major industry, with millions of dollars spent annually counterfeiting paint with ink. Unfortunately, the public seems to accept indiscriminately each tinted sheet of paper as it rolls off the press, assuming that anything printed in colour is an accurate copy. Very few people consider the alteration which must take place in the metamorphosis of a painting into a colour print. Yet certain pictures reproduce well and others badly. Are there, then, principles of connoisseurship which can be established in this new field of collecting? To be specific, why did the editors of Vogue select from among the 202 pictures from the Berlin Museums, stored until recently in the National Gallery of Art, "The Burial of Christ" by Simone Martini and "Lady Talbot" by Petrus Christus as particularly suitable for colour reproduction? The answer will, I believe, indicate some of the qualities the purchaser should look for in buying colour prints, and will also, I hope, encourage publishers to issue more reproductions of fourteenth- and fifteenth-century paintings.

Naturally, these two pictures were chosen primarily because they were beautiful, because of their particular enchantment, their intrinsic magic. They represent the final flowering of two great traditions in art: the panel by Simone Martini, of Byzantine painting; the panel by Petrus Christus, of Gothic painting. At the same time they touch opposite poles of human emotion. "The Burial of Christ," with its whirlwind of sorrow and anguish, with its weird, mystical beauty, has the appeal of sanctity; the portrait of the unknown sitter traditionally called "Lady Talbot," with her suggestion of "fierce loves, and lovely leaf-buds poisonous," has the attraction of wilfulness.

One picture was painted probably in Avignon about 1340 and the other a century later at Bruges; yet separated as they are in tradition, nationality and period, the two panels are curiously related. For Simone Martini left his native Siena to travel to France, spending the last years of his life at the Papal Court, then exiled in Avignon. This trip to the North carried the seeds of Italian painting across the Alps and more than anything else brought about that International Style of the next century, which blossomed into such entrancing illuminated manuscripts as the *Très Riches Heures* of the Duc de Berry and eventually into such fascinating portraits as that of Lady Talbot.

But apart from the qualifications of these two pictures as works of art, there are three technical reasons why they are particularly suitable for colour reproduction. First, each is small enough to be reproduced in its actual size. "The Burial of Christ" owes its diminutive scale to the fact that it was once part of a portable altarpiece, other panels of which have been identified, four in the museums at Antwerp and a fifth in the Louvre. If some publisher would only make prints of these other paintings, Simone Martini's polyptych in facsimile would serve admirably for the devotions of many people today. "Lady Talbot" is small because the most popular type of fifteenth-century portrait shows only the head and shoulders of the sitter at about one-third to one-half the scale of nature. It is remarkable, incidentally, how standardized portraiture in this International Style could be without seeming monotonous. There was a regular procedure for posing and lighting the sitter, with the head turned three-quarters to the left or, less frequently, to the right, and the figure illuminated from the side at a low angle, as though the artist were using the light from an ordinary window in contrast to the top or overhead illumination of a modern sky-lit studio. Such portraits, intimate in scale, discreet in colour, meticulous in finish, make perfect colour reproductions and excellent decorations for modern rooms. Looking at them one wonders why life-size portraits ever became popular.

A second reason why both panels reproduce well is the medium in which they are painted. Of all the techniques of painting, water colour reproduces most perfectly, because it is a tinted wash on paper and because ink and water colour are essentially the same. Pictures in tempera and in tempera and oil, such as those reproduced, are almost as good for colour printing. To understand this, one must have some knowledge of how panels were executed in the fourteenth and fifteenth centuries. Simone Martini and Petrus Christus, like almost all the artists of their time, painted on wood; the Italians preferred poplar and the Northern painters oak. On a carefully seasoned and planed panel, often covered with linen, the artist would begin by placing a layer of gesso, chalk mixed with glue. On this smooth, white surface he would then block out the faces and draperies of his figure in tempera, a mixture of earth pigment and yolk of egg. This preliminary painting on the gesso base was usually done in green or greyish green, and over it successive coats of transparent colour were added. Simone Martini used a *(Continued on page 192)*

THE BURIAL OF CHRIST, by Martini, *opposite*, one of the great German-owned paintings, has been on exhibition in this country since last spring. Now, too fragile for the rigours of winter travel, it will be sent back to Germany after several million Americans have crushed through half a dozen museums to see it.

FROM THE KAISER FRIEDRICH MUSEUM

Reproduced in the exact size of the original:

"THE BURIAL OF CHRIST," BY THE SIENESE PAINTER, SIMONE MARTINI

FROM THE KAISER FRIEDRICH MUSEUM

Reproduced in the exact size of the original:

"LADY TALBOT," BY THE FLEMISH PAINTER, PETRUS CHRISTUS

A WOMAN OF DECISION

My mother, Sido, was armed against immobility, and all she found lacking she created

BY COLETTE

VIVIDLY alive, fond of cities, their resource and variety, of books, the theatre, and music, Sido, my mother, devoted herself to one small village, one love, and her four children. All that she found lacking, she created. Her gift for admiration was equaled only by her gift for criticism. Like many women she was confident and decisive; but few women dedicate their decision and confidence to helping others. To the poor, the abandoned, both human and animal, she gave that small extra something, that drop, that crumb that makes life worth the living. We, her children—with the exception of my incomprehensible sister, the eldest—watched jealously for her ready tenderness. Not that she blindly spoiled us. Sido saw our faults well enough.

"Heavens, you look stupid, Minette my darling!" she would say to me.

I would blush, arrange a bright expression upon my childish face.

"Oh, no. No!" my mother would protest. "You're much prettier stupid. Most really pretty women look like utter fools."

She was sitting beneath a cherry tree in the back garden one day, grey eyes lifted, with the almost cruel expression which profound concentration gave them. She made me a little gesture not to move (I was eight years old), and showed me a great, glossy blackbird up in the cherry tree, diligently eating cherries.

"Look," she murmured. "How lovely he is. Look! Now green, now black.... And that fine impudent eye of his. Watch how skillfully he gets the stone out of the cherry with his beak. And his firm little claws, all covered with scales! Look at him, look well. Remember him...."

But I was only eight.

"Oh, Mother, the cherries. Our cherries!" I whimpered.

"Cherries?" Sido's grey eyes returned to me, a little scornful. "Oh, yes, you," she said. "You have to have cherries *too*, into the bargain."

One particularly disagreeable winter morning, as we were walking down one of those miserable alleys which apathy and avarice allow to exist in too many villages, my mother heard, from one of the dreary dilapidated houses, sounds of adult distress, and children crying. It was the house where the wretched Pluvier family lived—if it could be called living. Sido sent me home and went into that horrid place. Pluvier's wife had just brought another child into the world—her seventh. Having no clothes for the newborn, they had wrapped him in an old man's vest with bone buttons. The other children stood about, trembling.

Promptly we saw my mother emerge, shuddering, with her battle expression on her face. Without a moment's hesitation she set off again through the pouring rain in search of help—for we ourselves were not far from poor—to the mayor's house, to the homes of charitable women who pursed their lips.

"You see, Madame, the Pluviers don't ever go to church. It's only right that help should go first to the more deserving cases."

Sido interrupted like a thunderbolt. "It's only right! Who says so? If I were God, I'd be ashamed of you."

She shook every one of them, men and women alike, as a terrier shakes a rat, so thoroughly and so hard that there appeared at the Pluviers' not only soup and stew, milk and bread, but even clothes for the baby. But Sido, drenched with rain and sleet, came down with bronchitis.

My father—a retired officer of the Zouaves, with one leg amputated—lived in adoration of Sido and made vain efforts to disguise his grey-haired lover's ardour. Their mock disputes, their unspiteful arguments often enough ended with Sido's observing, "I really don't know why I bother to argue with you: after all, you're not even a relative."

"What do you mean, I'm not even—why, I'm your husband!"

"Exactly what I said," Sido would answer.

Watching me grow up, she sighed confidentially to our neighbour, Madame de Saint-Aubin, "Fifteen years old.... She'll do what my other daughter did—the one who left home with a man who will make her miserable."

"Ooh!" breathed Madame de Saint-Aubin. "Left home with a—but—I mean—Juliette is married, isn't she?"

Sido shrugged sorrowfully. "It certainly looks that way."

Although she was not a communicant, the old priest, Monsieur Millot, had great affection for my mother. For her part, she attended High Mass from time to time "because it pleases him so." They engaged in long conversations, in the course of which Sido, becoming excited, would raise her voice and reproach the old man with having preached too long a sermon on Sunday. "Ten minutes!" she declared. "Ten minutes is more than ample. Consider the sort of people to whom you preach in this village, Monsieur le Curé. Ten minutes. It's to your own advantage."

There was a book she had had recovered in black leather with a cross stamped on it, which looked precisely like a missal and which she read assiduously during the service: it was a collection of Corneille's plays. This deception furnished my mother and her priest with a topic for somewhat hazardous conversations which frequently became very heated in tone. But, both being devoted to gardens and orchards, they *(Continued on page 178)*

LADY TALBOT, by Christus, *opposite*, one of the 202 German-owned paintings stored in a salt mine by the Nazis and discovered there by the American Army, was returned to Germany after only a million or so Americans saw it at the National Gallery of Art last spring. Far too delicate for travelling about the country, this fifteenth-century painting was shown only in a glass case.

DES RUSSELL

AT THE BAL DU RUBAN: MRS. DIGBY CHURCHILL, WEARING YELLOW SATIN, WITH MAJOR A. J. PAWSON.

DICK DORMER

MISS MERLE OBERON AND CAPTAIN EDWARD MOLYNEUX AT A PARIS GARDEN PARTY.

PARIS SEASON

YUREK—M.A.P.

AT THE BAL DU RUBAN: CHARLES BEISTEGUI, PRINCE D'ARENBERG, AND COMTESSE DE MAUD'HUY; HER DOG COLLAR OF RIBBON.

Paris was looking its best, this summer of 1948. The gardens were trimmed and clipped to a hairline. The weather was cool; the many little showers made the roofs shine like mirrors. Limousines, drawn up at the Invalides Station, met air passengers from New York, Lisbon, Cairo, Buenos Aires. All over Paris, hotels were full, the little students' hotels in Montparnasse as well as the Crillon and the Ritz. Little white pasteboards, little blue telegrams of invitation, seemed to fall like rain. There were benefit balls, sponsored by the great names of the Faubourg-St. Germain. Such were the nights of the *Bal de la Rose*, the *Bal de Voilette*, the *Bal du Ruban*, the Pré-Catelan dinner dance, the circus under the Eiffel Tower.

Parties were held in formal gardens, in the woods of the Bois de Boulogne. People danced on barges in the Seine, on the Eiffel Tower, in the Tuileries. A young Portuguese visitor, Antonio de Carvalho E Silva, transformed a swimming pool in the Seine and a river-barge into a Venetian gala with red velvet hangings, rugs, candelabra, and even a Paris-made gondola.

At the private parties and great balls, elegant Parisiennes wore mostly white—crisp organdies, eyelets, dotted Swiss—or Watteau shades of green, pink, lavender-grey, and water-blue in rich satin or tulle. The dresses were full-skirted, occasionally crinolined; the décolletés low, deep and wide. Stoles of tulle or two tones of chiffon were a fashion gesture. Jewels, so long put away, glittered everywhere. Dramatic entrances were made in long evening cloaks. *(Continued on page 152)*

YUREK—M.A.P.

ONE OF THE PRETTIEST WOMEN AT THE BAL DU RUBAN, THE COMTESSE DE LA ROCHEFOUCAULD, IN WHITE PIQUÉ, RIBBONS AT WRISTS AND THROAT; WITH HER, THE BARON LO MONACO.

SEGONZAC

THE BAL DE ROSE, AT THE CLUB INTERALLIÉ; WOMEN ADDED A ROSE TO DRESS OR HAIR

DES RUSSELL

PRINCESSE CYRIL TROUBETSKOY WITH VERNON DUKE, WHO GAVE A GALA PARTY TO LAUNCH THE CLUB DU PETIT PRINCE, A NEW NIGHT CLUB ON A HOUSEBOAT.

KAMMERMAN

MME. CÉSAR RITZ, THE HOSTESS, AT THE FIFTIETH ANNIVERSARY CELEBRATION OF THE RITZ HOTEL; WITH THE AMBASSADOR FROM BRAZIL, M. CARLOS MARTENS.

DES RUSSELL

THE PRESIDENT OF FRANCE LEADS THE GRAND MARCH AT A GALA, THE GRANDE NUIT DE PARIS.

KAMMERMAN

THE GRANDE NUIT DE PARIS—
PROGRAM SELLERS—
First row, l. to r.:
VICOMTESSE DE CARCARADEC,
MLLE. MAUD VALLEREY,
MLLE. MARTINE WADDINGTON,
MME. HENRI DEWAVRIN,
VICOMTESSE DE RANCOGNE.
Second row: MLLE. MYRIAM DE LESSEPS,
MLLE. BURCKHARDT.
Third row:
MLLE. M. MARTINE SEGARD,
VICOMTESSE BENOIST D'AZY.
Top row:
MLLE. JACQUELINE DE MONTLAUR,
MLLE. BABY DE LAMBERTYE,
MME. J. P. CAZELLE.

DICK DORMER

MLLE. FRANCESCA SANJUST DE TEULADE AND COUNT CHARLES DE ROHAN-CHABOT AT THE BEAUTIFUL VENETIAN CARNIVAL.

DICK DORMER

THE MOST FABULOUS PARTY OF THE SEASON, THE VENETIAN CARNIVAL, GIVEN BY TWENTY-FOUR-YEAR-OLD ANTONIO DE CARVALHO E SILVA.

JEAN MARIE MARCEL

OFF FOR THE PRIX DES DRAGS AT AUTEUIL: DUCHESSE DE MAILLE, COMTE AND COMTESSE DE GRAMONT, VICOMTE AND VICOMTESSE DE SAINT-SAUVEUR, PRINCESSE CAROLINE MURAT, PRINCE MURAT.

DES RUSSELL

PRINCESSE MARTHE BIBESCO AT THE RITZ ANNIVERSARY RECEPTION.

PARIS SEASON *continued*

For the first time in fifty-four years, the Tuileries Gardens were opened at night in the name of charities sponsored by Général Le Clerc. For the first time since the war, Paris wore her full regalia of lights. Floodlights played on the single steeple of the Sainte Chapelle, on the sugarcake of the Sacré-Cœur, on the thin steel trellis of the Eiffel Tower, on the Louvre, and the Madeleine. Everywhere until the dawn came to meet it, Paris lived under this halo of reflected light.

The "season" placed high emphasis on opera. There were dozens of curtain calls for Kirsten Flagstad as *Isolde*. The only criticism was that the stars sang in German and at the Paris Opéra, the chorus sings in French. At the Opéra Comique, Lily Pons was a guest star in *Lakmé*. Unusual in Paris, the critics even commented on the elegance of her non-French costumes. (P.S.: Valentina designed them.) Gian-Carlo Menotti's opera, *The Medium*, imported from New York with Marie Powers and the original company, was compared to a Grand-Guignol. Another importation was Benjamin Britten's opera, *Peter Grimes*, brought over from Covent Garden. Its dark grey music seemed to overpower the Paris public.

Margot Fonteyn, from London, was the joy and the star of *Le Ballet de Paris*, by Roland Petit. This company also did Jean Anouilh's first ballet, *Les Demoiselles de la Nuit*, an enchanting fantasy about cats, with costumes and masks designed by the painter, Leonor Fini.

At the Orangerie, magnificent paintings by David, the classic interpreter of the Directoire and the Empire, were exhibited. Because it was too large to move to Paris, a party was held at Versailles to see his painting, "Coronation of Napoleon." *(Continued on page 189)*

BEGONZAC

AT THE BAL DE LA VOILETTE, THE PRINCESS OF HYDERABAD, IN A YELLOW SARI EDGED IN AIGRETTES, DANCES WITH THE DUC DE LIANCOURT.

DICK DORMER

MME. DE HEEREN IN PALE PINK SATIN AT THE BAL DE LA VOILETTE.

BEGONZAC

THE WOMEN, ENCHANTING IN VEIL HEADDRESSES, AT THE BAL DE LA VOILETTE.

DES RUSSELL

AT THE POLO CLUB DE PARIS AT BAGATELLE IN THE BOIS DE BOULOGNE.

MLLE. DOMINIQUE MANTE, THE GREAT-NIECE OF MARCEL PROUST, DANCING AT HER DÉBUT BALL.

DES RUSSELL

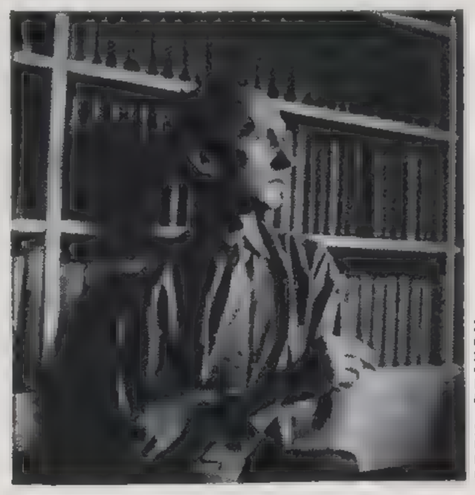
TOPOLSKI

THE INSTALLATION OF FIELD MARSHAL EARL WAVELL AS CONSTABLE OF THE TOWER OF LONDON.

DEAKIN

LOUIS MACNEICE, AUTHOR, POET, AND PRODUCER OF SEMI-POETIC, SEMI-DOCUMENTARY FEATURES FOR THE B.B.C.

BÉRARD SKETCH FOR A NEW MASSINE BALLET CALLED "THE CLOCK SYMPHONY."



CECIL BEATON

LORD DAVID CECIL, NOTED ESSAYIST, WHO TEACHES ENGLISH LITERATURE AT NEW COLLEGE, OXFORD.

LONDON SEASON

DEAKIN

JOHN DAVIES, IN "OLIVER TWIST," A TECHNICALLY BRILLIANT PICTURE WHICH, NEVERTHELESS, SHOOK FEW HEARTS.

Slowly—but very slowly—London is cheered with a lick of paint and a box of geraniums. Parties such as the Royal Garden parties and the surprisingly numerous private dances go on practically all the time. But in London, they are unspectacular, unextravagant; often celebrate a young man's coming of age or present a daughter to society. It is still rare to dress in the evenings, except for the most formal events and first nights are still an extraordinary mix of costumes. An obstreperous folk dance, the "Hokey-Cokey" is as popular at Buckingham Palace as in Bermondsey.

The Duchess of Kent gave a party for her sister at Coppins, her house in the country. Guests were invited to wear headdresses: Princess Elizabeth wore a Spanish comb, Prince Philip a policeman's helmet. . . . There was dancing in the famous Regency library of Mr. Chips Channon's beautiful house on Belgrave Square where Mrs. Rex Benson gave a dance for her débutante daughter, Leslie Nast. A green-and-white tent decorated with reeds and lit by candles was built out beyond the blue-and-silver dining room, a replica of a room in the Amalienburg Palace in Munich. . . . The octogenarian, Lord Queenborough, and his daughter, Lady Baillie, gave a dance at the Savoy Hotel honouring Earl and Countess Mountbatten and the Honourable Cicili Paget. The Duchess of Kent was handsomer than ever, her hair worn in Grecian fashion with separated strands of pearls across the top of her head. Both Mountbatten daughters wore dresses made from Indian saris. . . . The Queen's brother, the Honourable David Bowes-Lyon, gave a party in honour of his daughter, Davina Bowes-Lyon. The King and Queen (Her Majesty wore black, which she seldom does) stayed till half past three, danced indefatigably. . . .

At the coming-of-age party *(Continued on page 187)*

CECIL BEATON

JONATHAN CECIL, ONE OF LORD DAVID CECIL'S TWO SONS, PHOTOGRAPHED IN THE GARDEN OF HIS FATHER'S HOUSE AT ROCKBOURNE.

DEAKIN

PAUL SCOFIELD PLAYED "HAMLET" AT STRATFORD-ON-AVON—THE MOST EXCITING SINGLE PERFORMANCE OF THE SEASON.

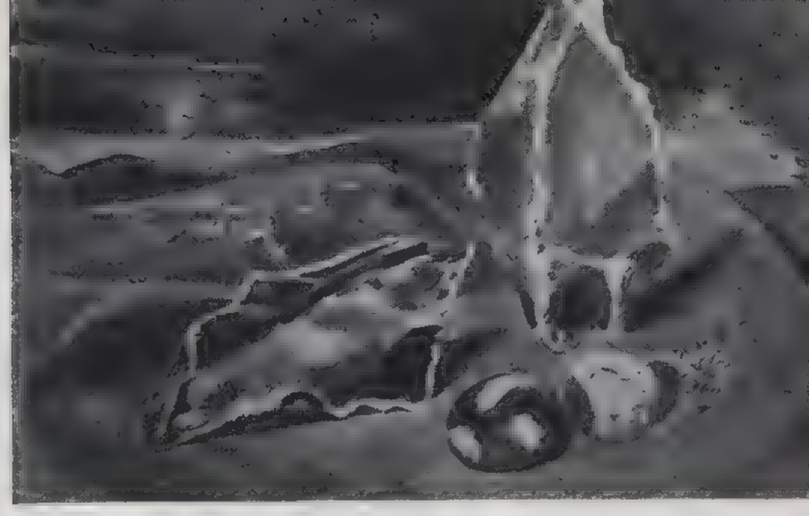
NORMAN PARKINSON

Left: HENRY MOORE AND HIS SCULPTURE AT THE OPEN-AIR SCULPTURE SHOW IN BATTERSEA PARK.

DEAKIN

A NEW BALLET FILM—"RED SHOES"—ITS STARS, MASSINE AND MOIRA SHEARER.

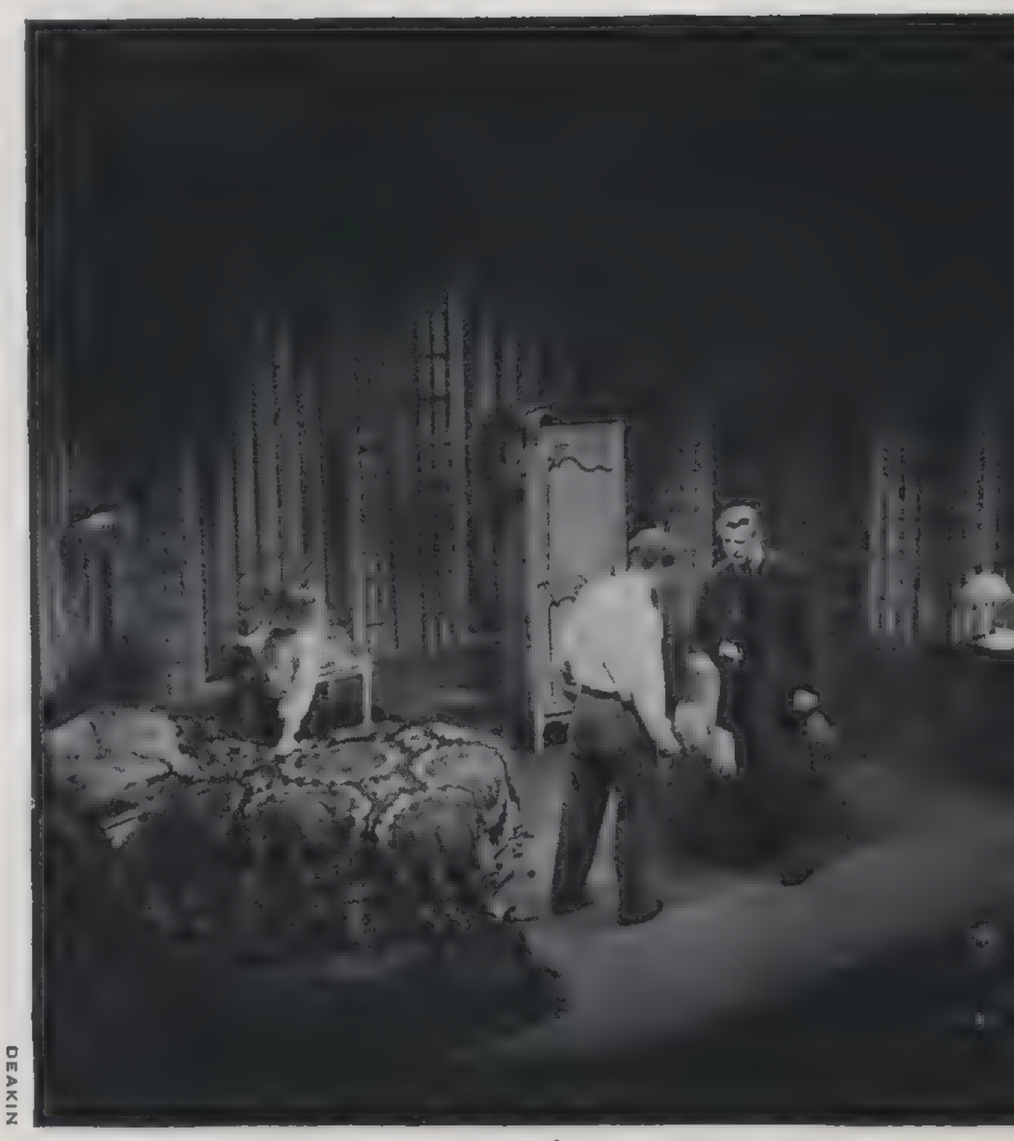
E. M. FORSTER, ENGLAND'S GREATEST LIVING NOVELIST, WHO LECTURED AT ALDEBURGH FESTIVAL. (TOPOLSKI SKETCH.)



PAINTING BY PAUL NASH, FROM HIS ONE-MAN SHOW, A MEMORIAL EXHIBITION AT THE TATE GALLERY.

TOPOLSKI

AT THE DÉBUT BALL GIVEN BY MRS. REX BENSON (THE FORMER MRS. CONDÉ NAST) FOR HER DAUGHTER, LESLIE NAST.



DEAKIN

"CRIME PASSIONEL," JEAN-PAUL SARTRE'S LATEST AND MOST DRAMATIC PLAY (CALLED "LES MAINS SALES" IN PARIS), SUPERBLY ACTED BY MICHAEL GOUGH AND ROGER LIVESEY.

DEAKIN

Left: BEAUTIFUL AND A SOPRANO, ELIZABETH SCHWARZKOPF AT COVENT GARDEN WHERE SHE SANG "TRAVIATA."

NOEL COWARD IN A GREY TOPPER (SKETCHED BY TOPOLSKI) AS MASTER-OF-CEREMONIES AT THE YEARLY THEATRICAL GARDEN PARTY.

PAMELA BROWN, STAR OF ALDOUS HUXLEY'S IMMENSELY SUCCESSFUL NEW PLAY, "THE GIOCONDA SMILE."

DEAKIN

One stole, two reasons

Reason of shape, a twelve-foot muffler; reason of fur, moleskin processed to a new longer life. Stole, dyed coffee-brown, worn by Miss Mary Taylor, daughter of Mrs. Francis H. McAdoo and Bertrand L. Taylor. Made to order by Willard George. Hat made to order by Rex.

One shape, two furs

Opposite. Good enough to restate, starting from a tiny waist: the new-to-fur idea of a stiffened bell of skirt, mansard collar dissolving the shoulder line. Shown once in black caracul, once in Matara brown Alaska sealskin; twice designed by Julio Laffitte. Caracul and velours hat, little sealskin beret, designed by Tatiana du Plessix. All, made to order at Saks Fifth Avenue.

GEORGE PLATT LYNES

Hat news: size, small; outlines, various

Elongated toque

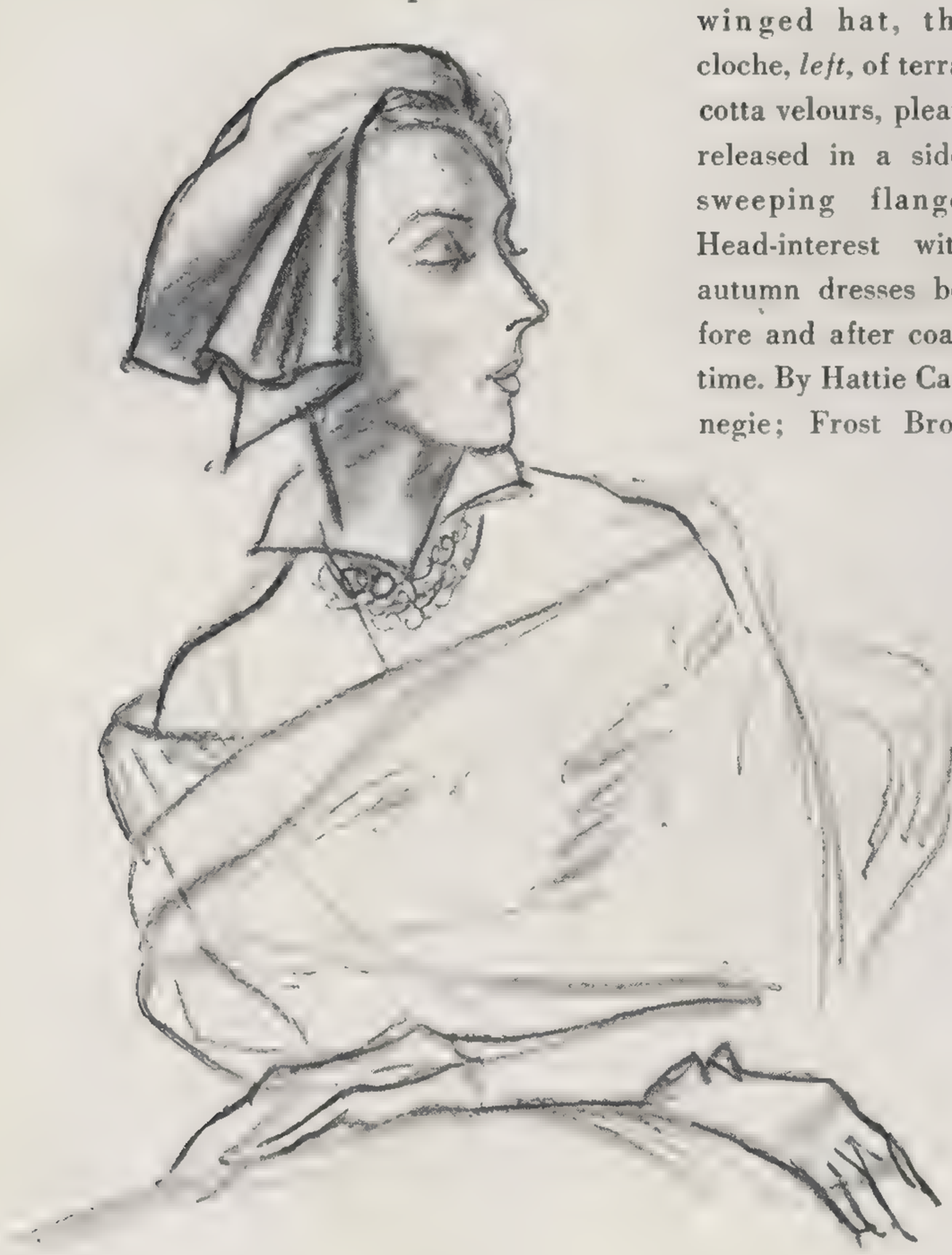
Taupe toque, *above*, in hatter's plush. The curved roll of the brim leads to a chou of grosgrain bows. Best with a chignon, and a curve of furs or a tiny collar. Sally Victor hat; also at Wm. H. Block.

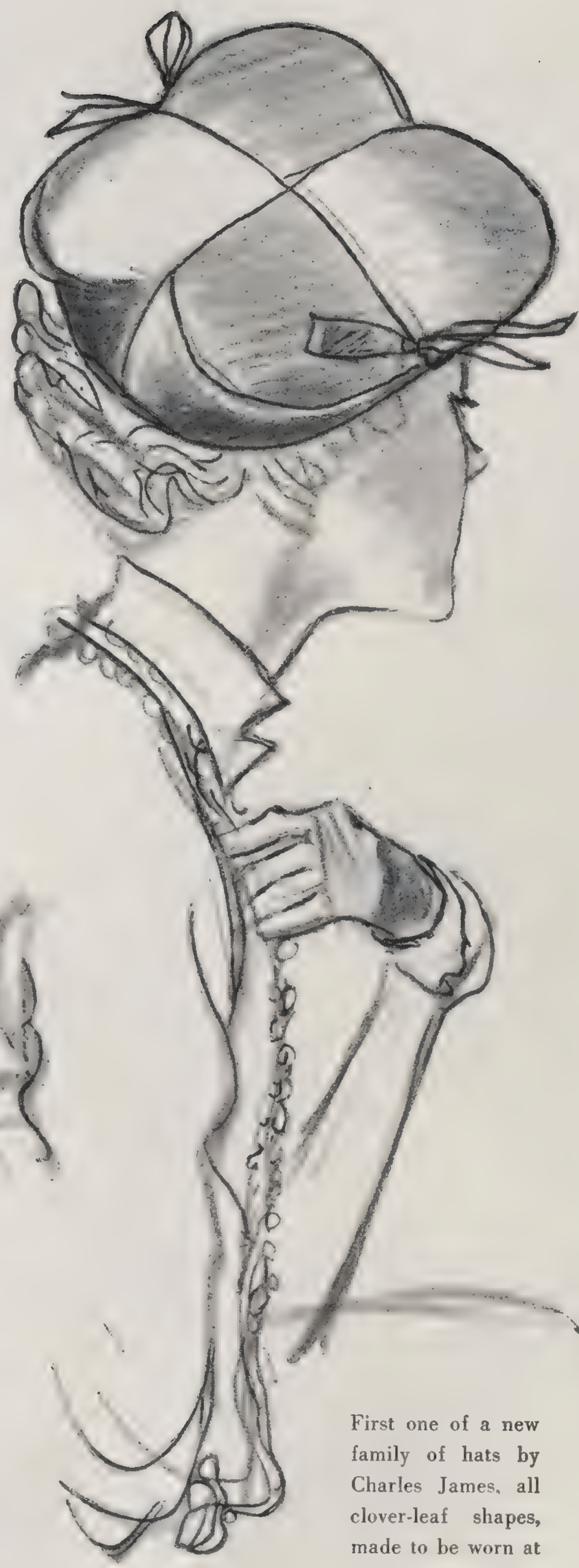
Up-curved cloche

The face-framing, brow-baring cloche, *right*, in harmony with afternoon dress. Faint pink velours, tucked, and lit by a swerving ribbon set with rhinestones. Hattie Carnegie hat; also at I. Magnin.

Side-swept cloche

Animated as a winged hat, the cloche, *left*, of terra-cotta velours, pleats released in a side-sweeping flange. Head-interest with autumn dresses before and after coat-time. By Hattie Carnegie; Frost Bros.





Smallest, closest, the fez of yellow felt, with a little point dipping in front; above it, a badger brush and gilt pin, a vapor of veiling in palest yellow. By Lilly Daché. Also at I. Magnin.

Widow's-peak fez

First one of a new family of hats by Charles James, all clover-leaf shapes, made to be worn at various angles. This one, black satin. Charles James. Carson Pirie Scott, also.

4-leaf clover

LADY MARY RUTHVEN, BY D. O. HILL, C. 1845

ULYSSES GRANT (FOURTH FROM LEFT) BY MATHEW BRADY, C. 1865

"50 PHOTOGRAPHS BY 50 PHOTOGRAPHERS"

Chosen by Edward Steichen, Director of Photography at the Museum of Modern Art

FIFTH AVE., BY ALFRED STIEGLITZ, 1893

RODIN, BY EDWARD STEICHEN, 1901

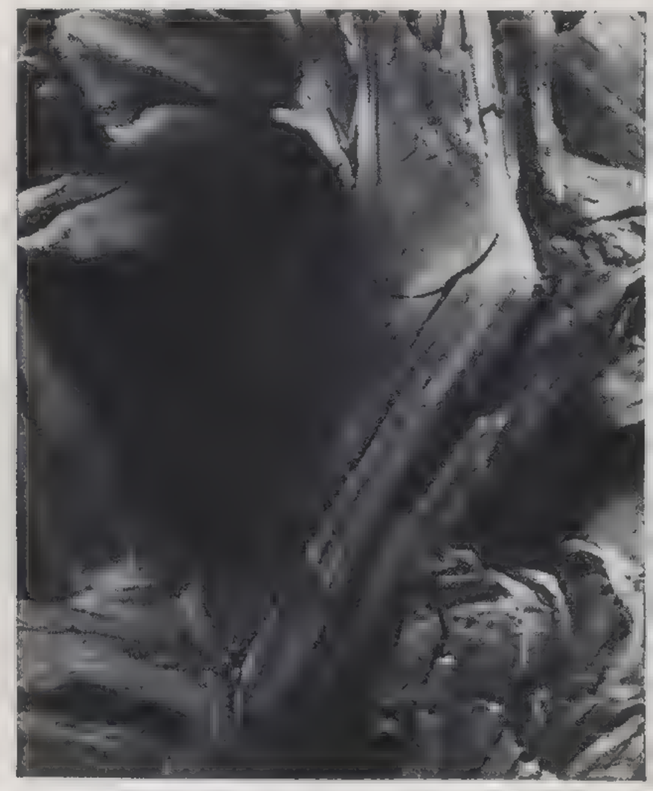
STEICHEN SPEAKING: This exhibition at the Museum is a procession of photographs that begins 100 years ago. Many are landmarks in the history of photography, others are achieving recognition, making new landmarks today. There is evidence of changing and sometimes repetitive cycles of perception, faith, and taste. In photography, as in the other arts, the rebel innovators of one generation may become the manufacturers of academic platitudes to the next generation. When inner concepts are merely given a face-lifting the result is not rejuvenation.

The abbreviated story of pictorial photography begins with D. O. Hill, a painter who first became interested in photography because he realized it would shorten the long hours of posing required for his portraits. It is presumed that Hill planned and directed the "set-ups," posed the models and that Robert Adamson, who must have possessed rare and unusual skills, handled the actual photography; these photographs with their painter-like artistry have amazed succeeding generations of photographers. Here was an artist who found in photography a substitute for his apparently inadequate skill in painting. There is charm and grace in this whimsical portrait of Lady Mary Ruthven; it is also a gentle period anecdote.

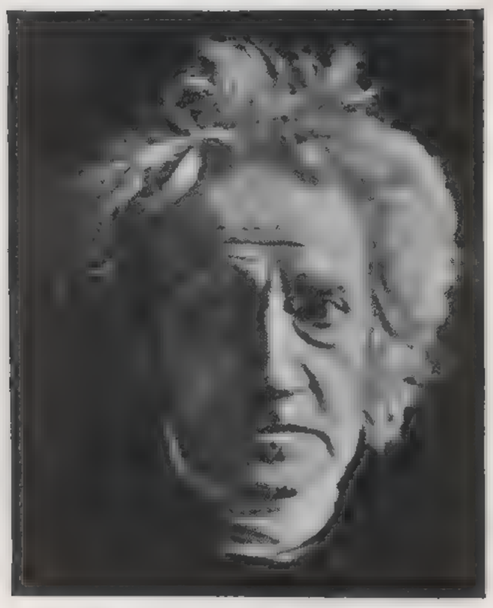
Next comes Mathew Brady with one of his masterful por- *(Continued on page 186)*

SAN FRANCISCO FIRE, BY ARNOLD GENTHE, 1906

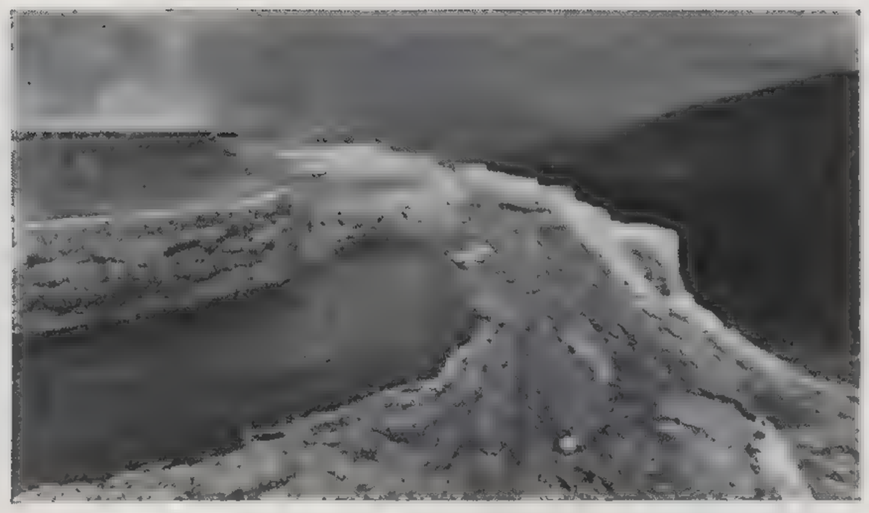
NUDE, BY MAN RAY, 1927



DRIFTWOOD, BY PAUL STRAND, 1929



PORTRAIT OF HERSCHEL
BY MARGARET CAMERON, 1867



YELLOWSTONE PARK, BY WILLIAM HENRY JACKSON, C. 1873

MOTION, BY EADWARD MUYBRIDGE, 1887

ALFRED STIEGLITZ,
BY FRANK EUGENE, 1901

IN THE ORCHARD, BY CLARENCE WHITE, 1902

PARIS MUSICIANS,
BY EUGÈNE ATGET, 1905

AT ELLIS ISLAND,
BY LEWIS HINE, 1905

CLARENCE WHITE AND FAMILY,
BY GERTRUDE KÄSEBIER, C. 1910

MEXICAN GIRL,
BY TINA MODOTTI, 1924

PHOTOMONTAGE BY LASZLO MOHOLY-NAGY, C. 1926

FORD PLANT,
BY CHARLES SHEELER, 1927

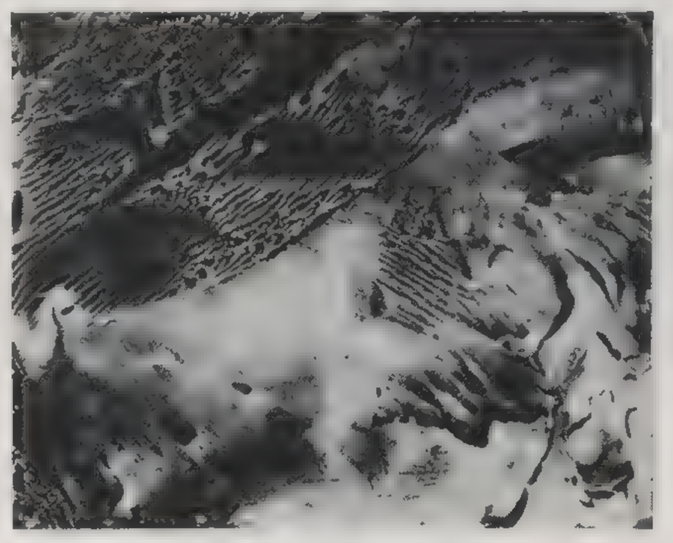
AMERICAN RURAL BAROQUE, BY RALPH STEINER, 1930

WINTER BREAD LINE,
BY DOROTHEA LANGE, 1933

NEW YORK AT NIGHT,
BY BERENICE ABBOTT, 1933

More on two following pages

CHILDREN IN SEVILLE, BY HENRI CARTIER-BRESSON, 1934



A POEM, BY FRANCIS BRUGUIÈRE, C. 1935

HOMESTEADER'S HANDS, BY RUSSELL LEE, 1936

OPENING AT THE OPERA, BY WEEGEE, C. 1940

MAINE CORMORANTS, BY ELIOT PORTER, 1940

CALIFORNIAN,
BY IMOGEN CUNNINGHAM, C. 1941

WOUNDED AIRMAN, BY WAYNE MILLER, 1943

MARINES,
BY W. EUGENE SMITH, 1944

CALLE MEXICO, BY MANUEL ALVAREZ-BRAVO, C. 1944

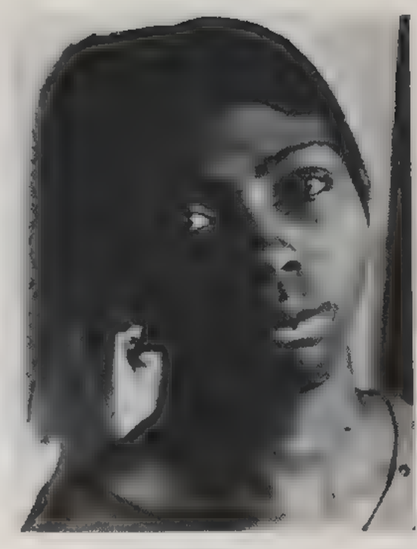
WILHELM FURTWÄNGLER,
BY LEONARD MCCOMBE, 1945

MORNING,
BY HOMER PAGE, C. 1946

DYING GIRL, BY LOUIS CLYDE STOUMEN, C. 1946

NATHAN AND MENCKEN,
BY IRVING PENN, 1947

SHARECROPPER'S FAMILY, BY WALKER EVANS, 1936



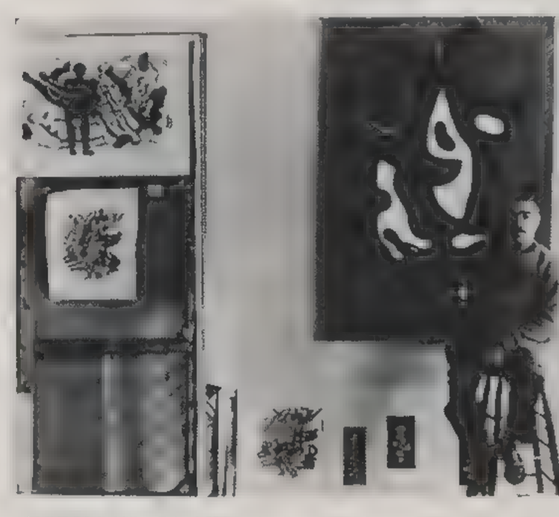
STUDY,
BY CONSUELO KANAGA, 1938

A TENNIS STROKE, BY HAROLD E. EDGERTON, 1939

YOSEMITE, BY ANSEL ADAMS, 1939

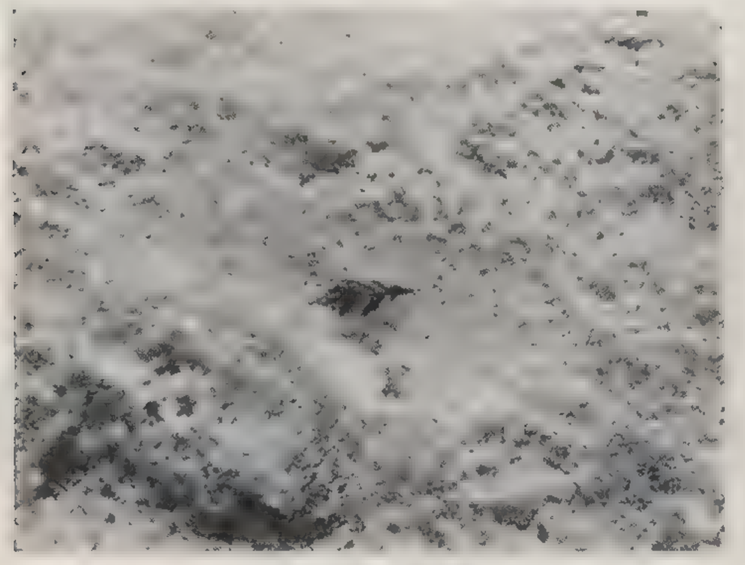
BLITZ IN LONDON,
BY WILLIAM VANDIVERT, C. 1941

FLOWER ARRANGEMENT, BY GJON MILI, 1941

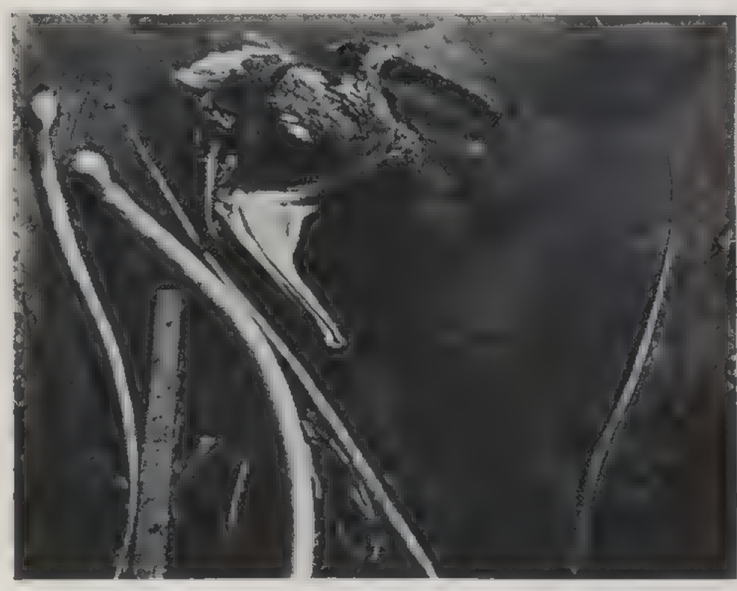


FERNAND LEGER, BY ARNOLD NEWMAN, 1941

EAST SIDE BLOCK PARTY,
BY LISETTE MODEL, 1942



LEAF ON SNOW,
BY HARRY CALLAHAN, 1945



TIDE POOL, BY EDWARD WESTON, 1945

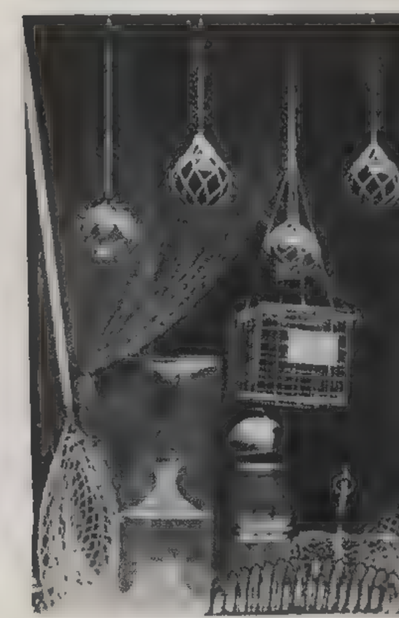
CONNEMARA ROCKS, BY BILL BRANDT, 1946

GIRLS WITH MILK BOTTL
BY HELEN LEVITT, C. 19

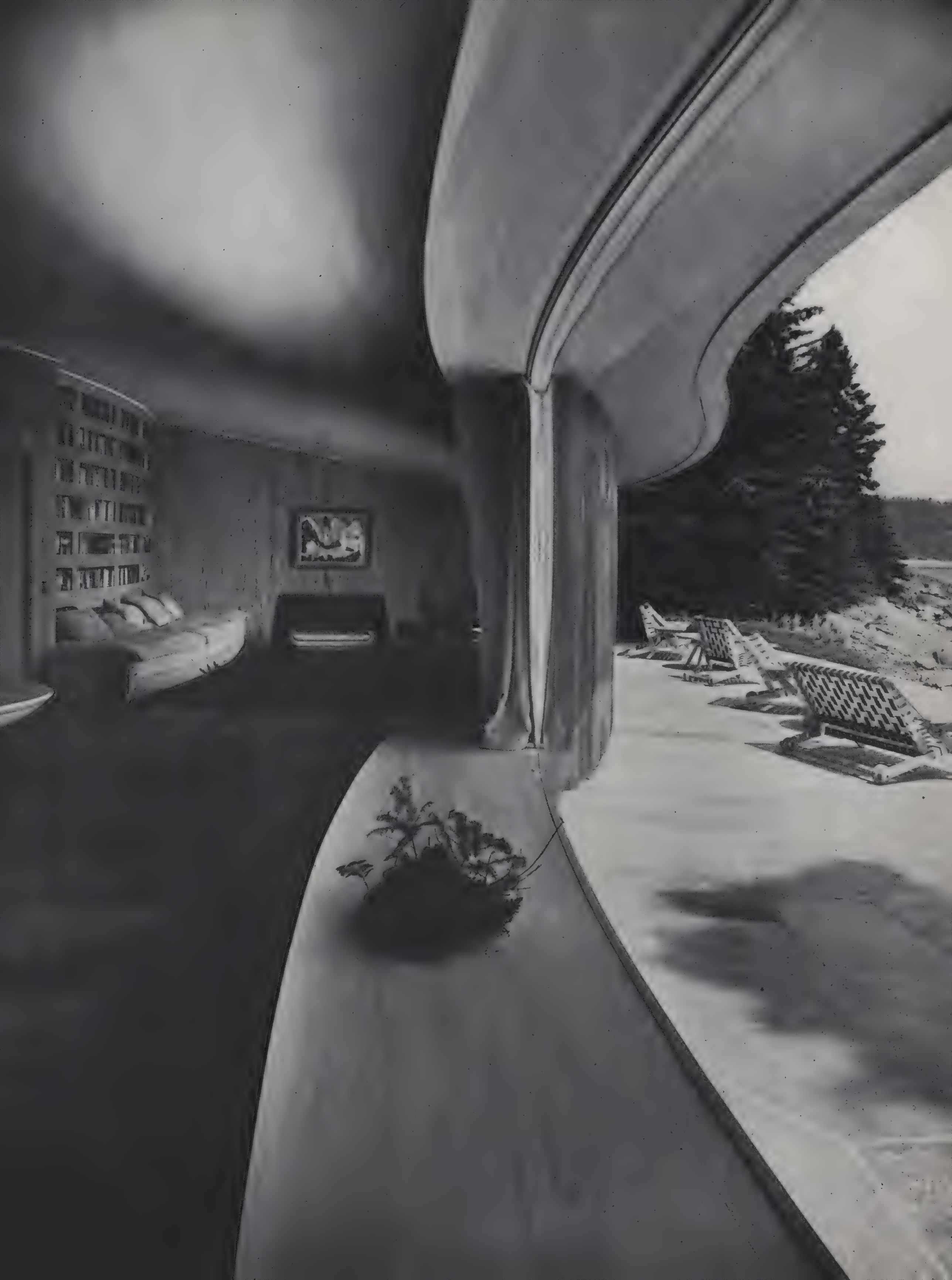
MAN-MADE LANDSCAPE,
BY ANDREAS FEININGER, 1947

NEW YORK SHOESHINE, BY MORRIS ENGEL, 1948

NEW YORK BLIZZARD, BY TED CRONER, 1948



FULTON STREET,
BY TODD WEBB, 1948



MOUNT DESERT, MAINE

Three island houses

A happily schedule-less way of life, the impact of sea on mountains, the granite look of the island with its giant pine trees wading in the high tide—all these are clues to the hold Mount Desert has on its summer residents. With the persistence of chain letter addicts, the children of the colony's founders come back to summer here with *their* children. As a result, it is pretty much of a family place, with the youngsters taking part in most daytime activities. These include sailing along the shore or up Soames Sound, America's only fjord; golf, tennis, and fishing; hiking up Cadillac Mountain, picnicking in coves, or up at Otter's Cliffs with the Atlantic hammering below. Dungarees are a daytime uniform, except for luncheon at Bar Harbor. Evening calls for little more than shoes-and-stockings and a pretty cotton dress ; again, with the exception of Bar Harbor, dinner clothes are for special events or week ends. Life at Mount Desert is easy-going and spontaneous.

Mr. and Mrs. Burden in their living room. Low and sleek, resting ship-like in a sea of pine trees, the house, built of native pine and granite blocks taken from an abandoned Mt. Desert sea wall, has the Atlantic lapping against its terrace at high tide. The living-dining room is fifty-five feet long, divided by three steps and a living hedge of potted pine trees. Two of the walls are panelled in pecky cypress painted the grey-green of driftwood; concealed behind them, a succession of cabinets, for linens, liquor, firewood. The main window wall is a continuation of the white pine ceiling, its sculptured flow reminiscent of Brancusi. On the natural coloured sofa, flamingo and brown pillows; curtains of cloudy yellow; a chocolate-brown rug. The red birch dining table, designed and carved by Isamu Noguchi, is set with pottery made in Maine.

THE MODERN HOUSE of Mr. and Mrs. William A. M. Burden fits the shore line

BALKIN

More island houses on the following two pages.

On Mount Desert: the convoluted roof of one of Mr. Tyson's houses—inspired by a postcard of Curaçao—combines with a grey-and-white façade, accented by ironwork eccentricities, to contrive a highly romantic flavouring to contemporary architecture.

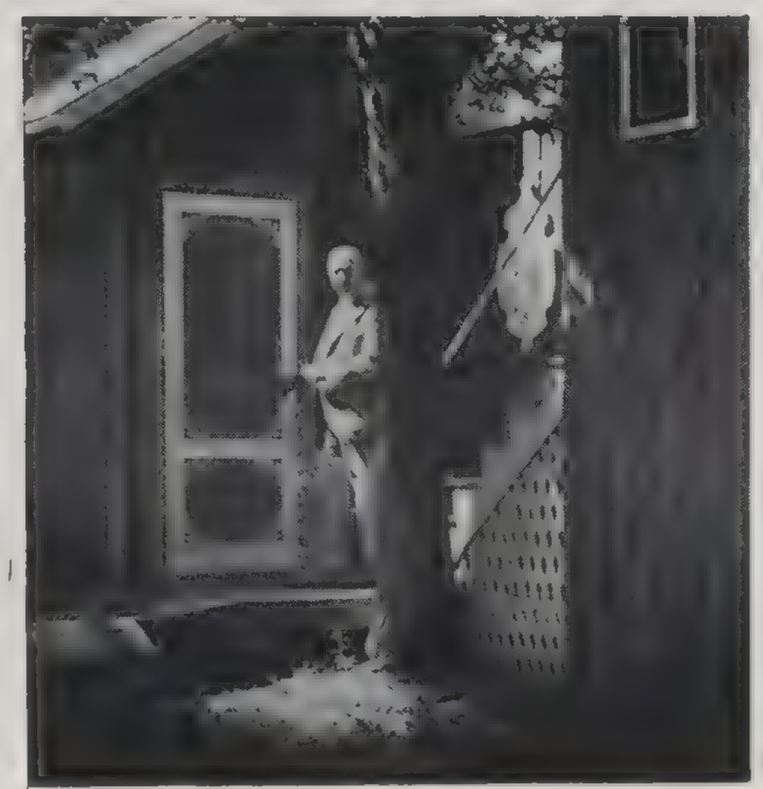
BALKIN

On Mount Desert: the living room of Mr. Tyson's hunting lodge

A PAINTER'S TWO HOUSES

Carroll S. Tyson, junior, designs houses for himself

A distinguished collector of modern art—he owns canvases by Van Gogh, Cézanne, and Renoir—Carroll Tyson is also a painter, some of whose canvases have been shown at the Museum of Modern Art. An inventive man, Mr. Tyson turns his hand to architectural design with the enchanting results shown on these two pages. In the living room of his hunting lodge (*above*), a diversity of periods lives in happy harmony. A red and white Aubusson rug, an American eagle, a white cast-iron mantel (formerly black and "ugly as sin") inlaid in painted glass, a superb collection of Swiss wood carvings bought at a Philadelphia auction, a painting of ducks bought from an extinct hotel. Not shown here, a deer, once a Victorian hatrack, ornaments the roof.



Mr. Tyson at the hunting lodge

HORST

MRS. CHANCE VOUGHT, who was Edith Haig,
daughter of Mr. and Mrs. Quentin F. Haig of Virginia.
Her dress, organdie over a hooped crinoline,
made for her by Mainbocher.

HAL PHYFE

MRS. DENNIS SHEEDY BURDEN,
who was Mary Ellin Berlin,
daughter of Mr. and Mrs. Irving Berlin.
Her dress, white marquisette. Her veil, white tulle,
from a bandeau of lilies of the valley.

Brides of this summer

JAY TE WINBURN

MRS. REGINALD PETER ROSE,
the former Margaret Beirne Waters,
daughter of Mr. and Mrs. Joseph Berens Waters
of New York, wore tulle with rosepoint lace.

Opposite: MR. AND MRS. JAMES GLEDHILL SIMONDS,
photographed at "Bellevue," in Warrenton, Virginia,
where their marriage took place.
Mrs. Simonds, who was Joan Patterson, is the daughter
of Mrs. Hendrick Eustis of Washington and "Bellevue."

JACKIE MARTIN

Cut-on sleeve, close bodice

Pared arc of shoulder, plastered line of bodice; the only flare is at hipline. Black Forstmann wool dress in two pieces. By Adele Simpson. $90. Bonwit Teller; Neiman-Marcus. Bag by International. $11, plus tax. Stern's. Florence Reichman hat.

Lines to look for, daytime version

The tweed dress

Tweed as a coat-dress, tweed in mild, beltless curves, tweed with a small velvet accent. With a black velvet toque by Otto Lucas. Both, Sophie ready-to-wear originals; Saks Fifth. *Left:* Signal in bags: alligator, with textured wools, in smaller shapes. By Nettie Rosenstein. $175, plus tax. Bonwit Teller.

The fishtail skirt

The season's sideways silhouette (looks narrow from the front). To counteract the almost bustled skirt, a tight little, short little jacket. By Arthur Weiss in black worsted wool, $50. Bonwit Teller. Black velvet pillbox by John Frederics.

The coat-dress

Good pick from a newly good crop. This one in grey Hockanum wool. $70. Bonwit Teller. Grey plush hat from Mme. Reine. The bag in hand, repeated above: another announcement of alligator. By Nettie Rosenstein. $110 plus tax. Bonwit Teller.

The barrel-skirt

Narrow coat-dress, close in the waist, in the bodice, only full enough in the skirt for a curve over the hips. Of black Hockanum wool. $60. Bonwit Teller. Cocoa suède hat, shawl by Sally Victor. Bag by International. $8 plus tax. At Stern's.

BACKGROUNDS ON BOTH PAGES BY OLIVIERI

HORST

Lines to look for after dark

HORST

Brocade, peg-skirted

For dinner and the theatre, a dress that is making a becoming break with the past; is *not* black, not crêpe; *is* dark, vivid blue, rayon satin brocade, strapless; straight, slim little jacket. By Ceil Chapman. $110. From Bergdorf Goodman; I. Magnin. Glacé gloves, $18. From Bergdorf Goodman.

Slipper satin, slim-skirted

Above: Returning—golden brocade for shoes, for bags, to decorate undecorated satin, velvet dresses. Shoes by Evins. $40. I. Miller. Ingber bag. $11 plus tax. Altman. *Right:* For dinner, a charmer, in navy-blue, in satin (rayon slipper). By Rose Barrack. $110. Henri Bendel; Hudson's. Cultured pearls on these pages by Imperial. Saks Fifth.

BACKGROUNDS BY OLIVIERI

Jacquard, wide-skirted

Left: Grey in the news, in an after-five dress with one of the prettiest necklines in town. Hafner rayon satin. By Larry Aldrich. $90. Rosette Pennington. Beret, muff, John Frederics.

Jacquard, full-skirted

Right: The shape, very simple; the fabric, very gala; an almost shirtwaist dress in golden Jacquard. By Adele Simpson. Hafner rayon satin. $110. Fan, $7. Both at Saks Fifth Avenue. Big ascot of wild mink from Esther Dorothy.

Six fashion points to make

VOGUE DESIGNS FOR DRESSMAKING

Dickey dress

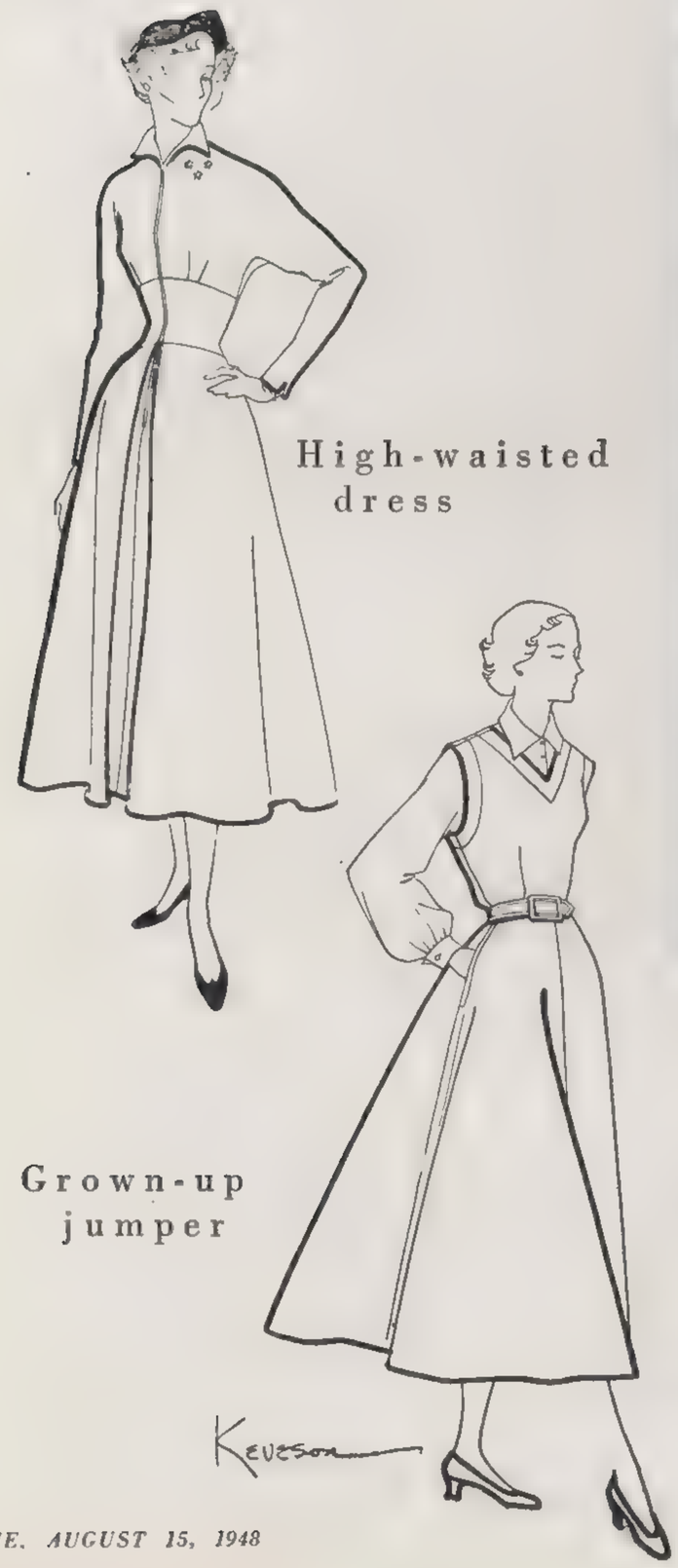
Back-interest suit

String-bean suit

Above: The dickey dress. This season the dickey is tucked, made of linen. The skirt has new, disciplined fullness, unjutting lines. Balancing the skirt, the bodice is strict. A morning-to-five dress to make in beige (or a darker colour) gabardine. No. 6549. *Above, right: The-suit-with-back-interest.* Its news: the fullness fantails to the back of the flaring skirt. Big pockets on the fitted jacket. Make it from Design No. S-4895. *Below, right: The string-bean suit,* newest of the autumn, designed with hip slits to the jacket, slit pockets to the skirt. To make or have made from Design No. S-4907.

Box-jacket, belted

BALKIN



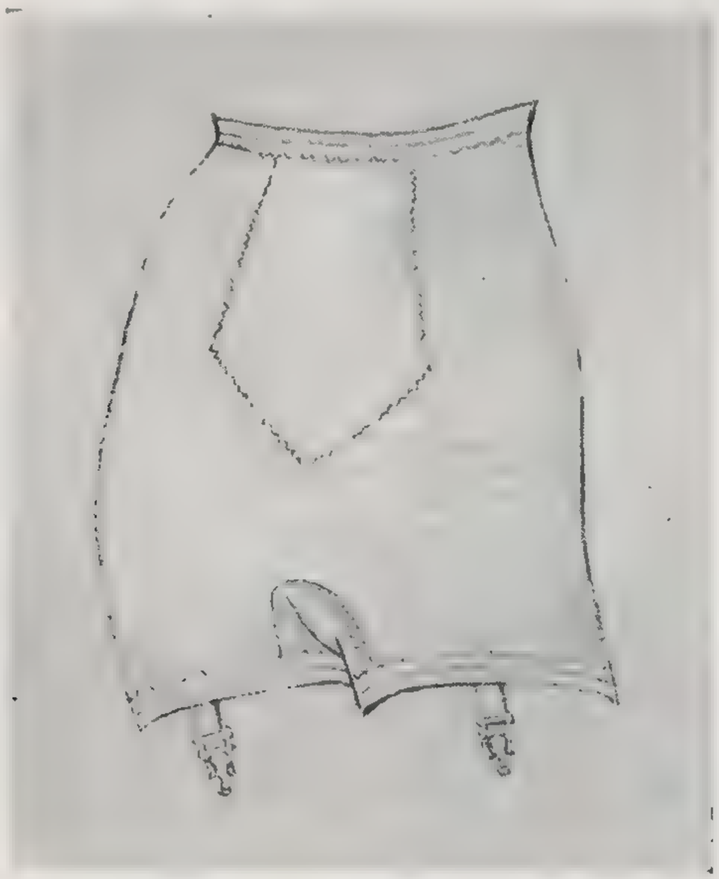
High-waisted dress

Grown-up jumper

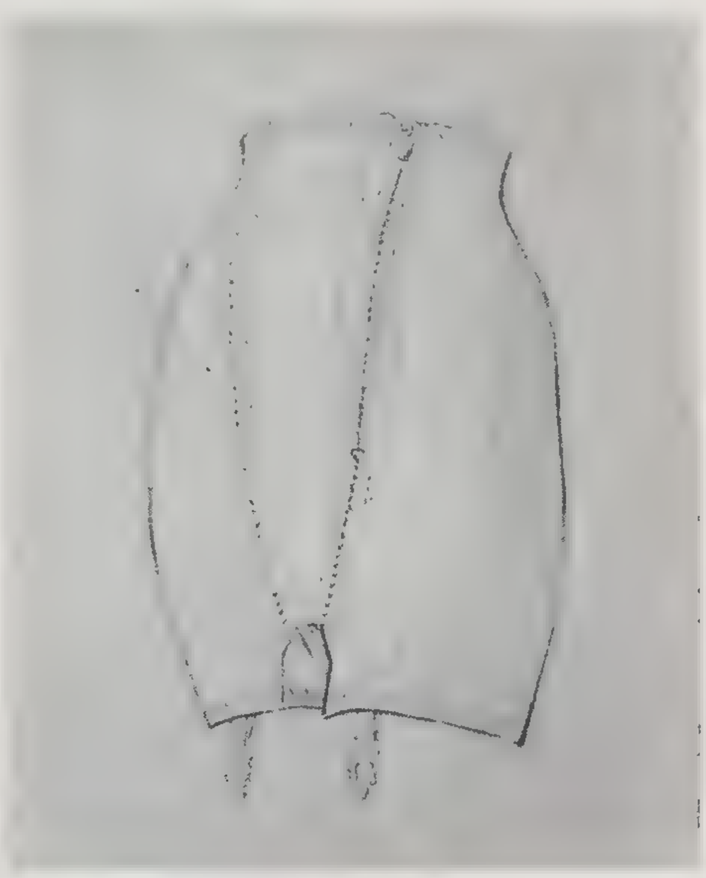
Above: The box-jacket, belted. Cut in box-straight lines (it can be worn that way), it is belted, now, markedly at the waist, rounds a very attractive little above and below. With it a string-bean skirt. Two-piece dress, to make, have made. No. 6550. *Left: The high-waisted dress.* Instead of a belted, a deep, fitted waistline, defining the figure up to the bosom. Make it from Design No. S-4899. *Left, below: The grown-up jumper.* It comes of age with a deep V neckline, controlled fullness in the skirt. "Easy-to-Make" Design 6530; "Easy-to-Make" blouse, No. 6519. Back views, sizes, page 199.

Girdles weigh in: 3½ to 5 oz.

Young figures, figures in the making, no matter how slight they are or how pleasingly close to perfection, are improved by a well-chosen touch of control. These four new Jantzen girdles do the trick, lightly. Three of them are such featherweights they tip the scale at a mere three and a half ounces each, feel no heavier than crocheted air. In the hand they look doll-size; *on* they are dependable figure-trainers, moulding the figure in the way it should go, smoothing the contours. It isn't their weight that gives these girdles authority; it's the way they are designed, the materials that go into them. The three lightest are tissue net (very fine elastic, covered by Du Pont nylon); one is of leno-elastic (a firmer, closer weave). They can be washed as easily as you hope; dry in a night's time. All four are made by Jantzen. (For Jantzen's new brassière, see page 191.)



Tissue net panty girdle with a rayon satin elastic panel. $10. Lord & Taylor; I. Magnin.



Leno-elastic panty girdle; Talon slide-fastener, panel of nylon taffeta. $9; John Wanamaker.

Featherboned tissue net panty girdle with elastic net leg-bands. $9, at Stern's; A. Harris.

Girdle of tissue net, a rayon satin elastic front panel. $10 at Lord & Taylor; I. Magnin.

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Criterion

campus collection!

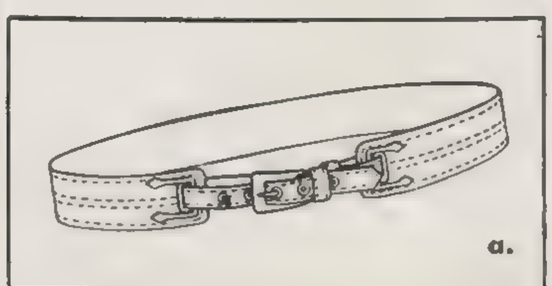
a. Cobble-stitched polo belt in saddle or cape. About $4.50

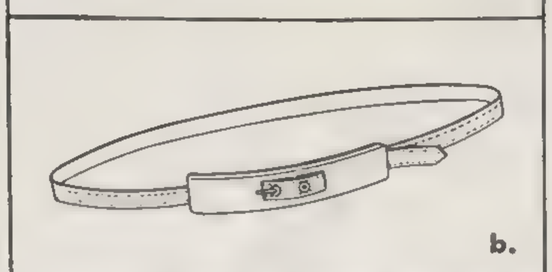
b. Elongated buckle on slimmest calf belt. About $2.00

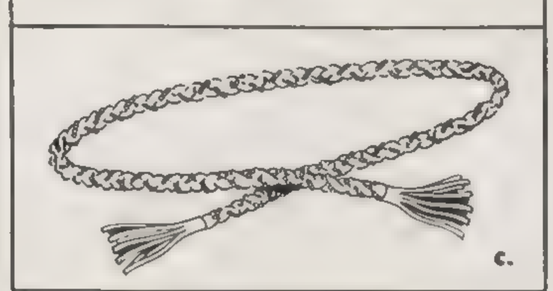
c. Braided suede interwoven with golden beads, tassel ends. About $5.00

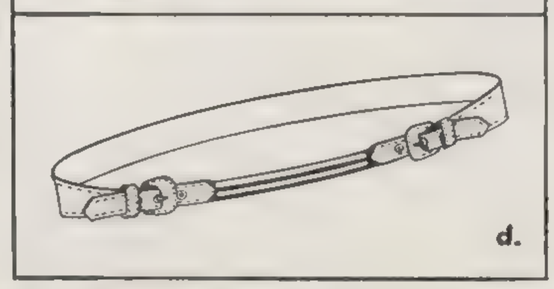
d. Double-buckled cape belt with front tube effect. About $3.50

All belts in latest fall colors.









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16 East 34th St., New York, N. Y.

A WOMAN OF DECISION

(Continued from page 149)

effected reconciliations over a cutting from a rare pelargonium, a pink-flowering cactus, or a basket of Beurré William pears, yellow and sweet as honey. Then they would sit side by side on a bench in the parish-house garden and, opening her pseudo-missal, Sido would exhort Monsieur le Curé Millot with a reading from *Polyeuctus.*

When she was close to sixty, she was forced to undergo an operation, in Paris, for the removal of one breast. Left alone in the village, my father was inconsolable, and lived only for the letters Sido dictated to me for him. She jeopardized her life by cutting short her convalescence, recovered simply because she willed to recover, and then one day confided to me:

"Oh, I was afraid . . ."

"Of what, Mother?"

"Why, of dying."

I was not accustomed to such admissions from her and, seeing my astonishment, she explained with her customary briskness, "You must understand. If I had died, *he* would have killed himself. I know him; all of you put together could not have prevented him. He's . . ." she lowered her eyes like a young girl ". . . incorrigible. So you see, Minette my darling, he must be the first to go. Now that I'm well, his age is on our side. The poor darling . . . the poor darling."

"NO ROSES FOR ME"

He did not fail her but, with reluctant selfishness, was indeed the first to go. She was able to watch over the death of her beloved as she had watched over his life.

After that, she began to think about her own end. I must admit that she viewed it with some impatience, and even with amusement. She had insulting things to say about "hideous old age," wanted only brambles and wild grasses on her grave, disapproved of silver-painted wrought iron fences and the little pots of flowers all lined up on the gravestone, and saved her utmost severity for pearly crowns and artificial pottery flowers.

"Just let me catch you cutting my beautiful yellow roses to put on my grave," she threatened. "Just let me catch you at it! Those exquisite flowers on an old dead woman. Horrible!"

Nevertheless she was troubled about the sorrow she must cause my elder brother, the doctor, who attended her with silent devotion, dry-eyed, tight-jawed. She would listen intently for the sound of his little car to announce his arrival, and at once command me, "Quick, lend me your powder puff. He's coming."

And sitting very straight, supported by her pillows, she would prepare to make us laugh. The strange thing is that she succeeded. For a moment she would recapture all her old humour, the gaiety of a village gossip, her acute perception of people who passed, a pet animal, or green growing things. If we brought her one of the neighbour's tiny babies, she could still contemplate it rapturously. "Careful!" she would say. "Don't touch it, don't kiss it—you'll wither it!"

One day as we were standing at her bedside, anguished by the sight of the dry flush on her cheeks, the brightness of pain in her eyes, she said softly, "Children, I am about to die—"

DEATHBED ART

She broke off in a burst of genuine laughter. Her exquisite voice had suffered no change, she still retained her clear soprano, a golden sound. "There!" she cried. "Show me a great actress, even at the Comédie Française, who can say that any better than I did."

Then she became serious again, reproaching us for the disbelief she saw in our faces. "Yes. You don't want to believe that I'm going to die, but good heavens, what else have I got to do now?"

Without my knowledge, she had come to an understanding with her eldest son. He had made her promises which he kept when the last agony and the delirium came. He kept Sido borne up on a long billow of sleep, so that she floated almost without pain and drifted away insensibly until we could scarcely see her, and she could no longer distinguish our features. But I was not present at her final departure.

Thanks to the precious indulgence that surrounded me with loving deceit, my only image of her shows her still vitally alive, still armed against immobility. There was not, there will never be room in my memory for a Sido withdrawn, obliterated; and the last echo of her voice is the sound of her young laughter.

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DIET AWAY FROM HOME

Girls away at college often gain weight—quickly and heavily. They, of course, eat too much, and usually for two reasons: first, they are seldom served low-calory meals; and second, between-meal snacks become more-than-ever alluring, since institutional food is so often boring.

Dr. Edwin Langrock, of New York City, has approved the following plan of dieting. It is based on three easy principles: (1) Even when you are losing weight, you need certain food values to maintain your health. (2) It is possible to pick your way through a school table d'hôte, keep these approximate food values, and still lose pounds. (3) You should have a sound idea of how snacks add up—and keep between-meal eating to the minimums of fruit, tea, coffee, bouillon, as much as possible.

Most people can lose safely on a daily calory count of 1,100 to 1,500. If you would like a calory booklet of foods as further help, Vogue will be glad to send you one at no cost.

Your daily menus should include these approximate food values:

1. Two glasses of milk, skimmed, if possible. Buttermilk may be taken.
2. At least one serving of citrus fruit.
3. At least one egg.
4. A generous serving of lean meat, fish, or chicken.
5. Raw and cooked vegetables, both green and yellow.
6. A fruit other than the citrus fruit (except bananas, grapes, cherries, and prunes).
7. Two thin squares of butter.
8. Two slices of whole grain bread, or ½ serving of whole grain cereal.

BREAKFAST PLAN

1 serving of fruit (if prunes are served take 3, and remember you still have to have an orange or half grapefruit during the day).
1 slice whole grain toast, thinly spread with butter.
Or: One-half serving of whole grain cereal with milk and *no sugar* (may use saccharine).
1 egg, either boiled, scrambled, or poached, but not fried.
1 cup coffee (sweetened with saccharine if desired). Do not use cream or sugar in the beverage.

LUNCH PLAN

Fruit or vegetable juice.
1 sandwich. Eat it open-face style, with only 1 slice of bread.
Or: 1 serving meat (*no gravy*).
1 vegetable other than potato, if served.
1 serving of salad, no dressing.
1 serving gelatine (no whipped cream) or fruit dessert. If the dessert is cake, pudding, pie, or cookies, do not take it.
1 glass of milk.

THE AFTERNOON SNACK

While the others are having Cokes, sodas, sundaes, etc., you may have a lemonade or an orangeade, sweetened, if desired, only with saccharine. In cold weather, have a cup of hot bouillon or tea.

DINNER PLAN

Fruit or vegetable juice or clear soup.
1 serving meat, no gravy.
½ serving potato.
1 serving vegetable.
1 serving salad.
No dessert unless it is fruit or gelatine.
Tea or coffee with saccharine and milk.

Here are the caloric values of a few common "snacking" foods. Study them and draw your own conclusions.

CALORIC VALUES OF SOME COMMON FOODS USUALLY TAKEN BETWEEN MEALS, AGAINST ADVICE

CALORIC VALUE	PORTION	FOOD
400	2-inch wedge	chocolate layer cake
200	1 average serving	gingerbread
100	1	plain, un-iced cup cake
150	1 small	cream puff
200	2-inch wedge	apple pie
300	3-inch wedge	cocoanut pie
300	3-inch wedge	lemon meringue pie
500	3-inch wedge	mince pie
200	½ cup	bread pudding
215	½ cup	vanilla ice cream
250	½ cup	chocolate ice cream
60	1 tablespoon	chocolate sauce
80	1 bottle	Coca-Cola
130	1 cup	cocoa
80	1 8-oz. glass	skim milk
80	1 8-oz. glass	buttermilk
200	1 average	doughnut
350	1 average	sweet bun with frosting
235	1 slice	French toast
100	1	griddle cake
225	1	waffle
100	1	caramel
450	1	chocolate candy bar
100	1 average piece	fudge
240	1	milk chocolate bar
350	1	ice cream soda, all flavours
450	1	malted milk, all flavours
425	1	chocolate ice cream sundae with chocolate sauce
115	12 large	potato chips
55	10 kernels	peanuts
35	1 1-inch diameter	mint candy
40	¾ cup	tomato juice
85	¾ cup	orange juice
80	¾ cup	grapefruit juice
0	1 cup	tea or coffee, no sugar or milk or cream
26	1 cup	hot bouillon or consommé

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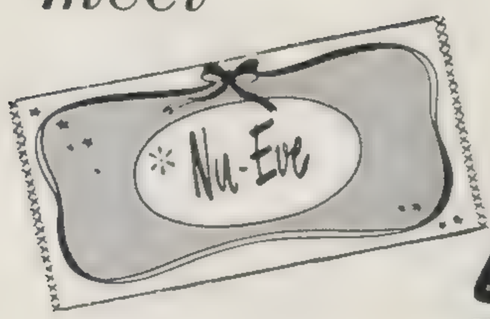

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Self-locking Gibson barrettes to hold unruly curls in place. Means: a simple figure-eight which goes under and over your hair. Tortoise-shell Celanese plastic. Lord & Taylor.

Amami shampoo with points to note: It packs easily; has a soft, lasting fragrance; is soapless; rinses out in the hardest water; contains lanolin. From Bloomingdale's.

For a college bureau, a neat package of powder with puff to match, which keeps the whole thing nicely of even colour. Yardley's idea and powder. At Lord & Taylor.

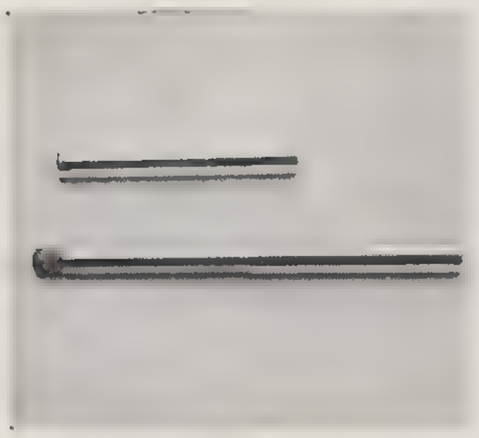
This little glass vial holds Fabergé's "Woodhue," has a stroke-on dispenser under a golden top. In your purse, the scent stays in, leaves cigarettes alone. Bonwit Teller.

A handsome case which holds a pink or bright lipstick. Nice thought to give a college-bound niece. The top is stone-crusted; lipstick by Estée Lauder. Saks Fifth.

Bright note in hand or in a purse. A kit of polka-dotted cotton, which houses basic requirements—comb, lipstick holder, polka-dotted compact. By Rex. Saks Fifth.

to make a point of being pretty

Lanolin is the oil most nearly akin to the oil in human skin, and this "Botany Brand" soap is heavily lanolinated. Good companion for rugged campus life. Lord & Taylor.



Naylon's light-bright lip colours in a long, useful case. You can use it single-handed, outline your lips with accuracy. The case is golden metal. To buy at Bloomingdale's.

Special news: a foundation which works like a lipstick. The idea is by Max Factor Hollywood. A twist of the base and his new Pan-Stik is ready to be smoothed on.

Like a cigarette lighter, this perfume atomizer opens with a press of a finger. Inside the black and gold case is a dram of Angelique's Black Satin. From Lord & Taylor.

One of a hard-to-find kind. A perfume atomizer for a bureau, made of hand-cut Czechoslovakian glass with a gold-plated top. Morlee Spray (guaranteed!) from Altman.

MIEHLMANN

If D'Orsay's Intoxication perfume is a great favourite of yours, you can now use it en suite in your bath. Bath Essence in a jewel-cut flagon to be bought from Altman.

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Town Brown Calfskin,
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The FALL
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Polished Black
Calfskin.

You will never cease admiring your Drew Shoes for their exquisite smartness, their glove-soft leathers and unusually fine workmanship, but above all, you will love them most for their exclusive features which make them so heavenly agreeable to your feet.

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"MISTER ROBERTS"

(Continued from page 145)

see any nurses through any glasses, sent off the story to his cousin, Wallace Stegner, the novelist who teaches at Leland Stanford University. Stegner sent one copy to the *Atlantic Monthly*, and one to Houghton Mifflin and a letter to the Pacific telling Heggen to make a string of such stories as fast as possible. Curiously, Ensign Pulver, Doc, and other officers are in that story but not Mister Roberts. The nurses and the binoculars are now the heart of the comic line of the play. By September Heggen had finished the episodes. The character of Doc is fairly much the usual kind of Navy medical man; Ensign Pulver of the fabulous sex conquests is fairly fanciful; Mister Roberts has the qualities of a couple of officers whom Heggen knew; only the Captain was based on a real officer: "On one side is the Captain, alone; opposing him are the one hundred and seventy-eight members, officers and men, of the ship's company. It is quite an even match."

Without rewriting at all, just thinking out the characters and the story line of the episodes (actually the story of the affection between the crew and Mister Roberts with the Captain as the villain), Heggen let the stories rip, sent them on to Stegner. Houghton Mifflin gave him a $700 advance and the *Atlantic Monthly* published immediately one story, "The Night Watch," later giving Heggen an Atlantic First award.

A few months later *Mister Roberts* was published with little or no editing. The foreign rights were sold to Norway, Denmark, and England. The book was abridged or serialized in the *Atlantic Monthly*, *Reader's Digest*, *Reader's Scope*, *Life*, *Liberty*, *Omnibook*, *The New York Post* and the *London Amalgamated Press*.

All along the book received the most amiable reviews. In the memories of the publishers only one review was unpleasant. That review commented on the "faint literary flavour," and objected to the infantile horseplay of the officers, in using a ball of leadfoil and a sling shot to shoot the Captain in the thigh. (Mister Roberts was the deadeye.) So far, the book has had ten editions and sold about 75,000 copies. All this brought Thomas Heggen into the literary spotlight out of which he immediately ducked, refusing to do practically everything he was asked to do. He gave either none or bleak interviews. He balked successfully at radio programs. Heggen, however, had an additional reason for refusing. He doesn't like to talk about himself. A mild-acting young man, with a screwed up tension, he has a short, stubbed nose, and a wide mouth in which he hides words. People who tell of four-hour conversations with him only reveal the length of their own monologues.

When the reviews began to come in, Leland Hayward, producer of those successes, *A Bell for Adano* and *State of the Union*, read the reviews; read the book, read excerpts in the magazines. Tall, good-shouldered, with a certain forthright deviousness, Hayward, who looks like a product of the Ivy League and talks like Humphrey Bogart, says now that he thought, "Oh, Goddam, there's a wonderful play in this."

Unfortunately at that moment he went to the hospital, where he worried that some other agent would sneak in and buy up the rights. All he remembers is that in a kind of delirium he kept saying, "Let me die or get me out of this." When he got out, he found that no one had bothered to get the rights since the major feeling was that war plays had the value of a 1912 Poiret dress. Hayward thereupon telephoned Heggen out in Minnesota and had a three-hour conversation. He did find out that Max Schulman had done a dramatization with a little apathetic help from Heggen. Without seeing that play at all, Hayward bought the rights to it. When he read it, he was appalled. (The crew was blackmailing the Captain for having a native girl in his cabin.) Hayward told Heggen to try it alone, to do anything he wanted, a hundred sets, fifty in the cast. A month or two later, Heggen showed him the first act, with extraordinarily funny stuff, but no climaxes, no device to hold it together.

This is where Joshua Logan entered the story. The director of *Happy Birthday*, *Annie Get Your Gun*, and a dozen other plays, he was on his way to Cuba for a rest. Josh Logan is exuberant, and rather fattish in a thin way. He seems to have no bones at all, to be rippling with suppleness, free flowing, and full of gestures that wave through his enthusiasms. A man of loving adjectives, he fell in love with *Mister Roberts* and kept reading bits aloud to his wife, Nedda, partly because he was amused and partly because it reminded him of his own recent days as an Air Force officer sitting on an air field in England or in an apple orchard in Normandy. With his flaring enthusiasm he sent off a cable to Hayward offering to buy the dramatic rights, to direct the play if it was already dramatized, or to do anything at all with the play. To this Hayward sent a soothing cable with the codicil, "Situation complicated." In his own special understated bleakness, Hayward now says that "Josh went out of his head, hysterical, insane about *Mister Roberts*."

That insanity about *Mister Roberts* led directly to a series of talks later about the direction of the incomplete play. Early in the summer of 1947, Joshua Logan and his wife, Nedda, asked Heggen to their country place in Connecticut. For about a month the two men sat around, hashing out the characters, working out plot lines, emphasis, and finally a gimmick to hold the play together. That gimmick, thought up by Logan, was simply that the Captain would blackmail Mister Roberts into staying on the ship. (It is never called the ship in the play—it is known as "this bucket.") Fairly soon it became evident that Logan was sodden with ideas and that it would be wasteful not to collaborate.

(Continued on page 185)

"MISTER ROBERTS"

(Continued from page 184)

That collaboration was a curious affair. Although Heggen had always typed his writings, he found that a double dictation by himself and Logan was best. Logan, thereupon, engaged a young secretary, James Awe, thin, wan, intellectual, with lips that show signs of fortitude and phenomenal patience. Out of Mr. Awe's habit of reading George Bernard Shaw while Logan and Heggen threw lines at each other, the boys have worked up a pretty legend about Awe's critical abilities. He would only put down his book to put his hands on the typewriter when the lines amused him. Using the original Heggen draft, they worked from about four every afternoon until three or so in the morning. They sat in a litter of cigarettes, Coca-Cola, coffee cups, and whiskey. Most of the time Logan walked around gesturing. "But Tom," Logan has since said, "used to sit like a slightly frozen wet wash rag on the couch, a funny little concentrated look on his face, apparently remote until a strange, violent line would come out."

WORKING METHODS

Their method was quite simple. They said lines out loud, paying no attention to each other. When a line fell right, they both grabbed at it. Their attitude now is that they spent the summer howling with laughter. Although most of the incidents in the book are in the play, the plot line is far clearer. (There actually is no plot line in the book.) The line follows the classic love-story line, in spite of the fact that there is no love story. The crux of the situation is the feeling between the hundred and seventy-three members of the crew and Mister Roberts. There are the misunderstanding, the growing apart, the revelation of the misunderstanding, and then the final reconciliation. It is simple, classic, and universal. One night, stuck over the means by which the cause of the misunderstanding could be revealed to Mister Roberts, they hit on the solution at ten o'clock and flew on to the end of the play without a stop. By two in the morning they were on the telephone to Mrs. Logan in New York, who listened to a complete reading of the act; the published play is dedicated to her. Far less amenable to a reading aloud was Leland Hayward. He refused. Instead, he read it, and then wrote a twenty-page letter saying in effect, he now says, "This stinks."

Much of the acclaim over the play has gone to Joshua Logan for his direction and to Henry Fonda for his acting as Mister Roberts. Fonda got into what Hayward calls "this mess" because he was in New York. When Logan read *aloud* the play to Fonda he immediately wanted to do *Mister Roberts*. (He had a rather *Mister Roberts* life when stationed on Eniwetok.) Oddly enough Fonda, Logan, and Hayward have been rather mixed into each other's lives for the past twenty years. It began when nineteen-year-old Logan was acting with the University Players on Cape Cod. One night during a performance of *The Torchbearers*, he kept hearing Fonda's crazy, broken laugh in the audience. Later Fonda, an unemployed actor from Omaha, came backstage, and Logan helped him to a job. In time Henry Fonda married Margaret Sullavan, whose agent was Leland Hayward. Eventually, as everyone knows, Hayward became Fonda's agent and Miss Sullavan's husband. He is still the former, but not the latter.

PROFITS AND MORE PROFITS

Soon after the reading of *Mister Roberts*, Fonda asked Hayward to get him out of the five commitments that Hayward had gotten him into; now Henry Fonda is playing the greatest rôle of his career. He also makes a pleasant profit since his salary is a straight ten percent of the gross, or $3,500 a week. Actually there is a lot of profit for various people in this show. Its backers include Irving Berlin, Howard Cullman, Rodgers and Hammerstein, Nedda Logan, and Fonda's children. They helped put up the $108,000 to put it on. Although it takes in $35,000 a week, the play must make $22,000 to break even weekly.

Its royalties are rather confused, because out of the author's 10%, or $3,500 a week, Max Schulman, who wrote the very first dramatization, gets twelve and a half per cent or $437, while Heggen gets seventy-five per cent of the remainder, or $2,300, with Logan getting twenty-five per cent or $775. In addition to this, Logan gets three per cent of the gross, or about $1000 a week as director. Just for being brilliant, Hayward gave him a sixth interest in the play. (Heggen does not own any of the play.) At some later time the producer, who happens to own part of the Alvin Theatre lease where *Mister Roberts* is playing, and the co-authors will split money from the movies when the play is either sold or produced by themselves. They all will get monies from further productions of *Mister Roberts*. Just after the out-of-town opening and just before the New York opening, a rather famous gambling man offered a check of a million dollars to buy out all the interests.

A curious profit, completely non-creative, is that derived by the ticket speculators who get anywheres from $16 to $25 a seat for *Mister Roberts*. At present the specs get 250 seats a night except for every fifth week when all the mail orders are lumped together. On a basis of selling only 200 tickets a night at $25 apiece, the speculators make $30,000 a week out of *Mister Roberts*. This gives Leland Hayward a slow burn. (Incidentally, in some box offices the box-office men get anywhere from a quarter to a dollar on the side per ticket for letting certain specs buy extra tickets at regular prices. This money, known as ice, is usually declared on their income taxes.)

After *Mister Roberts* opened in New York a famous old-time critic, now teaching, wrote that *Mister Roberts* is not a war play, and has nothing to do with the war. The co-authors deny this.

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Of fine rayon crepe in charcoal black with
a detachable white rayon satin vestee.
Half sizes. About thirty dollars.

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FIFTY PHOTOGRAPHS

(Continued from page 160)

trait groups. Politics, diplomacy, and top brass are represented in a careful and deliberate arrangement in the classic portrait-painting manner. This 1865 documentary record of a high order shows William Aiken, Governor of South Carolina; Admiral David G. Farragut; Honorable Hamilton Fish of New York; General Ulysses S. Grant; Bishop McIlvane; George P. Westmore of Rhode Island; Honorable Robert C. Winthrop of Massachusetts; and General Peabody of the Peabody Educational Fund.

An extraordinary woman was the first to discover and demonstrate that photography could be more than a substitute for painting. Margaret Julia Cameron's portrait photographs, like this one of Sir John Herschel, reveal that consciously or otherwise she had discovered one of photography's most important attributes, one that is important by virtue of being the opposite of what has often been listed erroneously as the weakness of the medium—not being able to use the painter's ability to combine differing traits and moods. Her Herschel, Darwin, Tennyson, Browning, and other portraits are images made by the use of sensitized material that records for the first time and with exactness, the dynamic force, the emotional impact of a single given moment, person, and place. Later, William Henry Jackson demonstrated the same fact when he made this imposing landscape in Yellowstone Park in 1873.

Next came Eadweard Muybridge with his pioneering work in the analysis of motion. Here is a strip tease in reverse. The lady was recorded by thirty different cameras, three of them always clicking in unison, a fantastic technical achievement.

When Alfred Stieglitz photographed "Winter on Fifth Avenue" in 1893, he was a famous photographer. This picture became his most exhibited, reproduced, and prize-awarded print, and was a technical achievement considered impossible at that time. (This particular Stieglitz print was chosen for its historic connotations and as such it was not included in the Stieglitz retrospective exhibition at the Museum last year.)

At the turn of the century, American Pictorial Photography began to spread. Following the style of French and British circles, photographic "salons" were held at Philadelphia and Chicago. Under the leadership of Alfred Stieglitz, a small group of photographers called "The Photo Secession" became the source of stormy photographic controversy both here and abroad. The secession was not from any existing institution but "from the prevailing concepts of pictorial photography." In looking backwards, much of this controversy amounted to no more than teapots and kettles calling each other bad names.

One of the top-flight members of this group was Gertrude Käsebier, represented here by a portrait group of the Clarence White family. Mrs. Käsebier, an innovator in home portraiture, was the first professional photographer on Fifth Avenue to break away from the stereotyped studio portrait. Clarence White is represented by a charming illustration of the romanticism he brought to the camera work of the period. My own print of Rodin was described by one of his biographers as "Rodin between God and the devil." It was a pro and con target of photographers and critics of the time.

While the Photo Secession was gaining recognition as the new school of photography, and unknown to any of us in the photographic world here or abroad, Eugène Atget, a Frenchman, was taking his camera into the odd corners of Paris. He produced a simple forthright human portrait of his city, one that photographers ever since have tried to emulate. Similarly overlooked here in New York at about that same time, Lewis Hine was making his now famed documentary record of Ellis Island immigrants, notably his Italian family, shown on page 161.

Even in the case of these photographers, the pictures and dates do not always indicate the time of their appearance on the photographic scene. Covering the next decade, as represented in this exhibition, this fact becomes even more noticeable; these examples were selected because of their availability in the Museum's Department of Photography Collections. In the years immediately before World War I, Charles Sheeler and Paul Strand became prominent in the photographic world. The examples of their photographs shown here were made in the 20's. Sheeler's photograph of the Ford plant marks the beginning of the whole school of industrial photography, yet I doubt if it has a peer today, unless it is another print of the same series. Paul Strand is recognized as one of America's major artists. While meticulous detail, texture, tone values, and print quality of the highest order go into the making of a Strand photograph, one is never made conscious of these as special qualities, for they are always completely fused into the unity of his conception.

Photography is recognized today as an important element in the publishing business. Condé Nast was the first publisher to recognize the value and significance of creative photography to the modern magazine. Frank Crowninshield, as editor of *Vanity Fair*, gave his readers their first look at many of the photographs and photographers that make up this exhibition.

Big photographic news was made in the 1930's when Uncle Sam took up photography. The Farm Security Administration photographs recently hit the limelight again when Indiana's Senator Homer Capehart put before the Senate his selections from the F.S.A. files, which, Allah be praised, are now permanently in the Library of Congress. The Senator did not choose this one by Russell Lee that simply shows two hands, the hands of a pioneer woman held out

(Continued on page 187)

FIFTY PHOTOGRAPHS

(Continued from page 186)

for us to see. I think the Senator might agree with me that it would be a good one for the school books, for these are noble hands, historic hands, that have contributed much for so many years to help make our U.S.A. great.

Then here is another F.S.A. picture, this one by Dorothea Lange, who is one of the few truly great photographers of all time. In 1936, she made this moving record of a grim period with its winter bread lines in this simple picture of a man with a tin cup—and a sweet, lovable old man he is. And here is one by Walker Evans, just a flash-bulb snapshot of an Alabama sharecropper's family lined up for their picture. It is a masterpiece in the language of any of the arts, for Evans has given these fine human beings a chance to weave their autobiographies in this photograph. Roy Stryker and his group of photographers on the F.S.A. project all worked with their heads and hands and hearts for all they had to give.

Beginning in the 30's and on through to the present, skilled and talented photographers have appeared on the scene with increasing frequency. There is evidence in the later works of this exhibition of such an abundance and richness of capabilities that the analysis of individual pictures is not possible here. Contemporary photography has many facets, and in the intensive exploration of new potentialities, the precepts formulated by earlier decades are apt to receive rough handling from some of the young explorers.

I believe this is a mighty fine group of photographs and merits the large audiences it will have, for when the exhibition closes in New York, like many of the Museum's exhibitions, it will be shown in other museums of the United States and abroad. The Museum of Modern Art in New York, incidentally, was the first museum to give full recognition to photography; and by creating a curatorial department, it placed photography on an equal footing with the other arts. To its former curator, Mr. Beaumont Newhall, goes the credit of establishing the department and of collecting for the Museum most of the pictures being shown in this exhibition.

LONDON SEASON

(Continued from page 154)

for Billy Wallace, son of the present Mrs. Herbert Agar, at the Ritz Mrs. Digby Churchill, in oyster satin, the acknowledged belle. Princess Margaret dancing repeatedly with the Marquess of Blandford, heir to the Duke of Marlborough.... The Spanish dancers at Oliver Messel's party, where the floodlit garden was full of real and artificial flowers, created a world of attractive unreality.

At Oxford and Cambridge, curiously enough, the temper of the time may often be sensed fairly accurately. The life there today is part fanatic hard work, part frenetic whirling from place to place with parties on barges, in cellars, in telephone boxes, in squatter-owned Neissen huts. A figure grown familiar in the social as well as the academic life of Oxford is Lord David Cecil, the son of the fourth Marquess of Salisbury. Critic, essayist, and lecturer at New College, he is the author of the recent *Two Quiet Lives*. With enormous feeling for style as well as content, his elegant prose writing carries on the tradition of the eighteenth century. Tall, nervous, and very charming, with a staccato way of speaking and a slight lisp, he is often seen on the streets of Oxford shopping with his wife and two small sons.

London has taken many American and Continental artists to her heart. Pearl Bailey, the Negro singer, long-fingered and adorably exhausted with life; the enchanting Danny Kaye; the bouncing Sophie Tucker; the learned and astonishing Katherine Dunham; the fiery little peacock, Carmen Amaya; Piaf and her singers. There is Helen Hayes in the Gielgud production of Tennessee Williams' play, *The Glass Menagerie;* and Gian-Carlo Menotti's *The Medium* came in a blaze of critical glory but closed shortly.

There have been three bursts of genuine excitement in the theatre. Aldous Huxley's adaptation of his old story, *The Gioconda Smile*, Jean-Paul Sartre's play, *Crime Passionel*, and *Hamlet* played by Paul Scofield. The film version of Huxley's play, called *A Woman's Vengeance*, provides a pretty vehicle for Charles Boyer to make charming mooing noises and for Jessica Tandy to prowl in the accepted manner of those who are ferociously frustrated. But in the stage version, Pamela Brown and Clive Brook both play their parts in a strange-mannered style which is somehow rather well suited to a tragedy of intrigue and savage humour.

Although the endless dialogue is pretentious, and amounts to little more than what the French pleasantly call "*beaucoup de blablabla*" the play is constructed on the bare bones of successful melodrama and this does much to carry one through with one's whole attention absorbed.

Crime Passionel has enough in it to please half a dozen different

(Continued on page 189)

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CONTEST RULES

Vogue's 14th Prix de Paris

1. Each entrant must be a senior at some time during the scholastic year 1948-1949, and must receive a B. A. degree or its equivalent from a U. S. college or university.

2. Each entrant must send in an entrance blank. (Fill in the one on page 96 and mail it immediately.) It is not necessary to subscribe to Vogue to enter the contest. The deadline date for enrollments is October 1, 1948.

3. The contest consists of a series of four quizzes to be answered by all entrants, and a 1,500-word article which those contestants who qualify in the four quizzes are eligible to submit. Each entrant who is eligible will be notified by Feb. 15.

4. Each quiz will consist of two questions: one based on a fashion feature, and one on a non-fashion feature, such as music, art, literature, the theatre, or civic matters.

5. The first quiz is published below. The answers are due October 1. The other three will be published as follows: Second quiz in the September 15 issue; answers due November 10. Third quiz, in the October 15 issue; answers due December 10. Fourth quiz in the November 15 issue; answers due January 1. Subjects for the 1,500-word article will be announced in the February 15 issue. The articles will be due March 15.

6. Papers will be graded on: writing style; current and general awareness; and on evidence of the ability to think clearly and logically.

7. All quiz papers and articles must be typewritten in double space on one side of the page. Your name must appear at the top of each page. Papers become the property of Vogue and will not be returned.

8. The judges of the contest will be a board of editors. The finalists of the PRIX DE PARIS will be notified by May 15, 1949.

First Quiz

based on the August 15 issue of Vogue

Answer *one* Fashion and *one* Feature question

FASHION:

1. Take the elements of fashion highlighted in this issue by our phrase "Make a Point" (pages 112-123) and suggest another fashion theme around these same clothes, writing an article on your idea to fill the same amount of space as the article on pages 113-114.

2. Do you think that the college fashions shown in this issue meet the requirements of a girl in your college? State and develop your reasons.

3. Plan a four-year college wardrobe based on your own experience. Outline basic freshman needs and what should be added each year—and what can finally be carried over into basic career clothes requirements.

FEATURE:

1. Make a critical analysis of one of the feature articles in this issue of Vogue—the August 15th.

2. Suggest three non-fashion features for a next year's college issue of Vogue. Work out one of them in detail.

3. Discuss the PRIX DE PARIS program and the presentation of it in this issue (pages 96, 97, 111). What other information would you like to have included?

The answers to this quiz are due October 1, 1948, and should be mailed to:

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PARIS SEASON

(Continued from page 152)

The match-box size paintings by Jean Hugo were one of the delightful art surprises of the season. These oil landscapes have the character of miniatures from an ancient Book of Hours. They are fresh and vast, in spite of their size. Parisians collect them and hang them in groups as they would miniatures.

Sunday races at Longchamps and Auteuil, both within subway distance of Paris, have become a business, drawing the professionals rather than the amateurs. Chantilly has far greater elegance—there the owners of the great racing stables who still have country houses and stud farms are almost always in evidence. The American habit of having a country place accessible for week ends has gradually been adopted in France. And many people have moved to country houses within forty minutes motor drive of the city.

Among the daytime events in town during "the season," none was more festive than the Paris garden party given by the Arturo Lopez-Wilshaws. Mme. Lopez, dressed in white ankle-length dotted muslin, received on the terrace of her eighteenth-century house. There was dancing at the end of the garden, buffet tables in each corner of the lawn and little gilt tea tables and chairs along the paths.

LONDON SEASON

(Continued from page 187)

types of audience. Sartre's dialogue is magnificent, the construction superb, the situations and problems fit into each other like Chinese boxes. London's press has hitherto been a little dubious about Sartre but this, superbly acted by Roger Livesey, Joyce Redman, and Michael Gough, shook them out of the stalls.

Paul Scofield's *Hamlet* at Stratford-on-Avon is the most exciting single performance of the season. A young actor of twenty-six, Scofield has a compelling voice with a rough edge to it and that curious, indefinable quality that is clumsily called stage personality. In this personality are linked rare contradictions—the romantic, passionate, active extrovert and the idler, the fanciful spinner of speeches, the observer who is slightly removed from this world's confusion. His *Hamlet* is complex yet not complicated. The great ratiocinative speeches spring naturally from emotion, with feeling their begetter, not merely their excuse.

William Douglas Home is a new playwright whose *Now Barabbas*, a play about life in prison, was a major *succès d'estime*. (It was written from Home's own experience while in prison as a conscientious objector.) More recently, his *Chiltern Hundreds* has been a box-office hit. His new *Ambassador Extraordinary* is somewhat disappointing, its wit and pointed comment on political and social behaviour often bogged down in a welter of jokes about morals on Mars

(Continued on page 190)

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LONDON SEASON

(Continued from page 189)

and the folly of diplomatic etiquette.

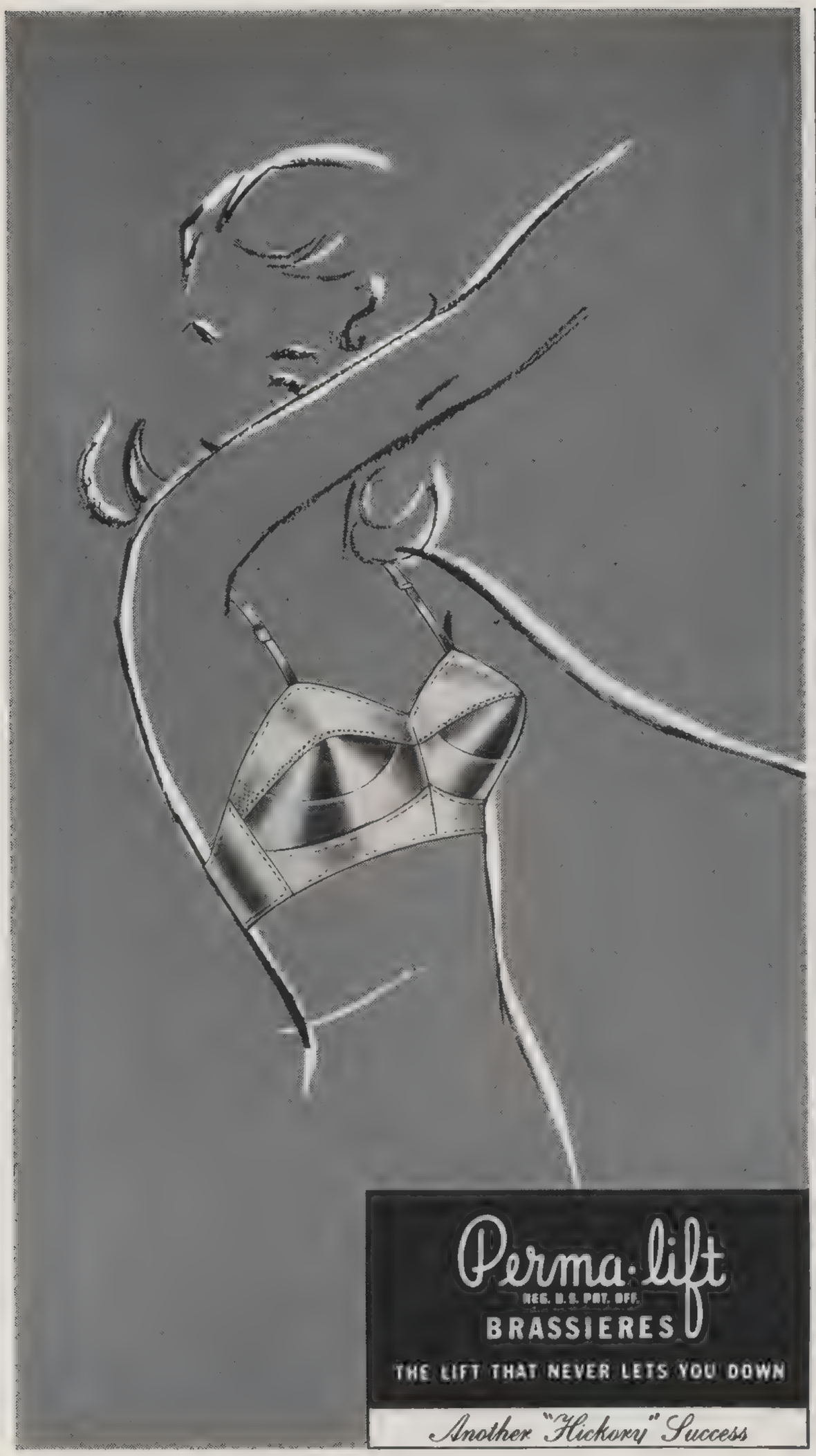
Opera in London has suffered a blow by the closing of the Anglo-Italian Company but Covent Garden has been putting on more and more splendid presentations, magnificently dressed but only rarely more than adequately sung. The adorable Elizabeth Schwarzkopf, soprano from the Vienna State Opera, has done much to strengthen them; her *Traviata* was a late season hit. Perhaps the greatest single musical event—aside from the magnificence of Flagstad in *Valkyries* and *Tristan* at Covent Garden, where the courage and trueness of her singing brought one to the edge of tears—has been Vaughn Williams' latest composition, Symphony Number 6, which is a truly great work.

Among the art shows there was a memorable exhibit at the Tate Gallery, a memorial show of the work of Paul Nash; at Wildenstein's, a comprehensive show of Vuillard. David Jones, a Welsh painter of true and delicate talent, had one of his rare shows, and a young man called Adrian Ryan caused a tremendous stir with his studies of dead fish and his Cornish landscapes. Henry Moore, who was awarded a prize at the Venice Festival, had an ominous and grandly sombre new group of figures to show in the open-air exhibition of sculpture at Battersea Park.

Louis MacNeice, whose new book of poems, *Holes In The Sky*, was recently published, has just finished a new series of programs about India for the B. B. C. Best known in radio for his adaptation of *The Dark Tower*—a poetic drama on the old fairy-tale theme of Childe Roland's quest—with music by Benjamin Britten, he is a master of the semi-poetic, semi-documentary technique in broadcasting. He is producer and script writer of some of B. B. C.'s most courageous programs. (In his spare time, MacNeice writes songs for his wife, Hedli Anderson.)

Oliver Twist, although technically on a much higher, more brilliant level than *Great Expectations*, has somehow failed to shake the heart. One cared strangely little about the social conditions of the time and the tragedy of the child, although it is beautifully played by John Davies. Alec Guinness as Fagin had all the cringing humility, brutality, the terrible sense of humour, the mockery and the fear of the man himself, down to a very slightest whisper and the smallest movement of the hands.

There are plans for a new Cochran show, with Oliver Messel's costumes, a new *Aïda* from Covent Garden, two new short plays from Terrence Rattigan and perhaps a new British movie that would cost so little that it would not necessarily be unpatriotic to dislike it.



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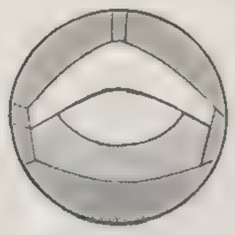

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Enriched Creme Shampoo teamed with a Creme Rinse (hair conditioner in a Hair Duet package by Richard Hudnut).

Foundation Make-up Wafer by Frances Denney can be carried in your purse—helps cover complexion bumps.

Good, creamy protection and pampering for heels, elbows, and hands, with Jacqueline Cochran's Hand and Arm Cream.

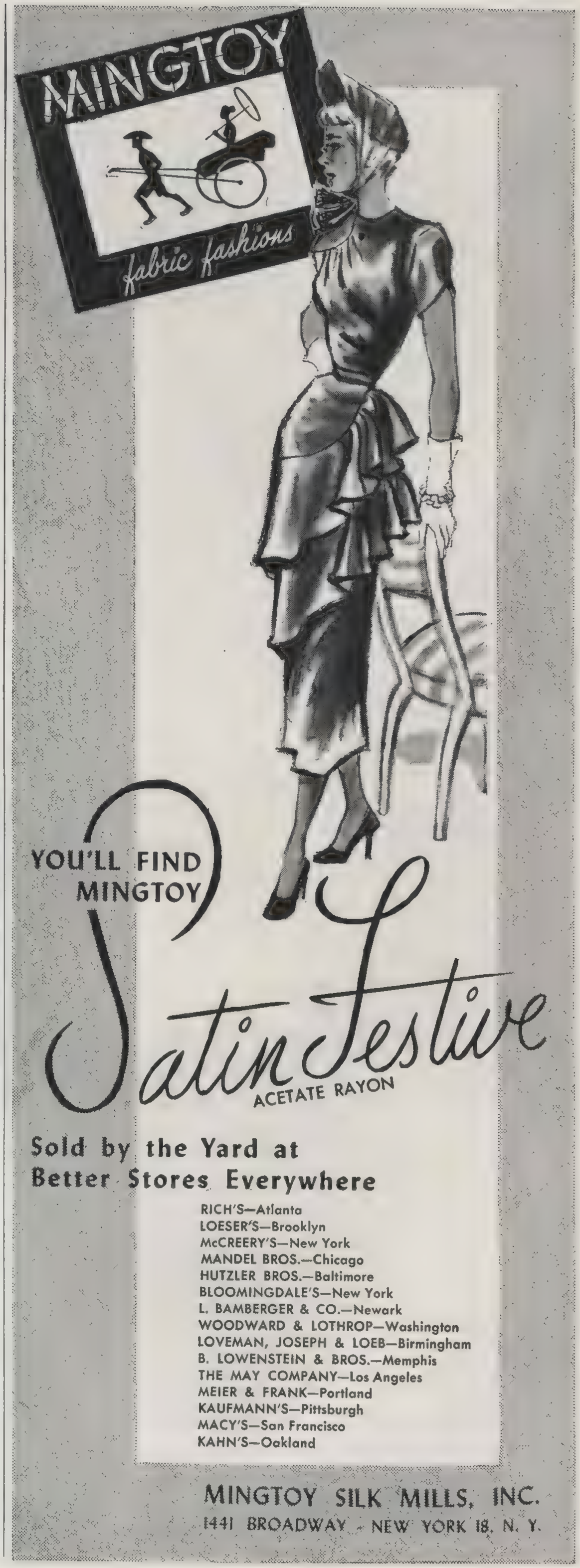
Home or school beauty schedules might include Pretty-Quiks: snowy white squares of translucent paper designed to absorb all the oil and dust you'd want to remove before adding new powder to old (excellent lipstick blotters, too).

If you care about matching lipstick and nail enamel (and you should) Peggy Sage couples them in a handsome box called Modiste.

Just in case you are heading south to college: Tartan will help you to an even-all-over coating of sun tan, help protect you from a bad burn.

Keeping legs hair-free has become an absolute must from a beauty point-of-view and Imra, a soothing depilatory, leaves a smooth surface.

Beauty need for your figure: a brassière in nylon taffeta. This one is white, pink, or blue, the seamless cups moulded Vinyon with nylon taffeta V's for support. Adjustable straps, adjustable hook fastening. Jantzen. $4. Saks Fifth.



DUPLICATING GREAT ART

(Continued from page 146)

tempera medium throughout; Petrus Christus used both tempera and oil. To render flesh tones, for example, transparent red and yellow pigments were superimposed on the neutral underpainting, which shows through these glazes, tempering their warmth with its coolness. This is a totally different method from that of modern oil painting, which makes use of opaque colours mixed or placed side by side. However, the earlier method, which results essentially in a series of glazes, like coloured sheets of glass placed one on top of the other, is much closer to the technique of colour printing, which reproduces with superimposed inks. Thus, in reproducing fourteenth- or fifteenth-century pictures, transparent ink is used to reproduce transparent paint; not, as in the case of later pictures, transparent ink to reproduce opaque paint.

The third reason why Gothic and early Renaissance panels reproduce well has to do with their surfaces. Artists of the time of Simone Martini and Petrus Christus intended their pictures to be as smooth and vitreous as glossy paper. Later painters began to seek certain qualities which colour reproductions can not satisfactorily convey. In the seventeenth century brushwork became important: artists took increasing delight in a heavy impasto, in a rich creamy paste. This interest in paint surface has reached its logical conclusion in recent times in the canvases of those artists who have abandoned the brush altogether and work with the palette knife alone. But beautiful as such pictures may be in texture, they are not so well suited for printed reproduction. A colour plate can give only an illusion of the ridges of pigment, and a glossy surface which is supposed to look rough is somehow disturbing to a sensitive observer.

All these factors—scale, technique, and texture—count in favour of the reproductions of paintings like "The Burial of Christ" and "Lady Talbot," but there is a further reason, independent of their appearance, why Gothic and early Renaissance paintings should be reproduced as rapidly as possible. A time may come when these panels of the fourteenth and fifteenth century will exist only in facsimile, when the original pictures will have vanished.

This does not mean that I expect a holocaust in some future war, though such a possibility should be considered. Our losses in the last war were staggering. The Kaiser Friedrich Museum, once the home of the two pictures reproduced, was severely damaged by bombs and shellfire. The smaller pictures from the collection had been evacuated to a salt mine and thus were saved; but the larger pictures were stored in a flak tower in Berlin, and after the capture of the city and its occupation by the Rus-

(Continued on page 193)

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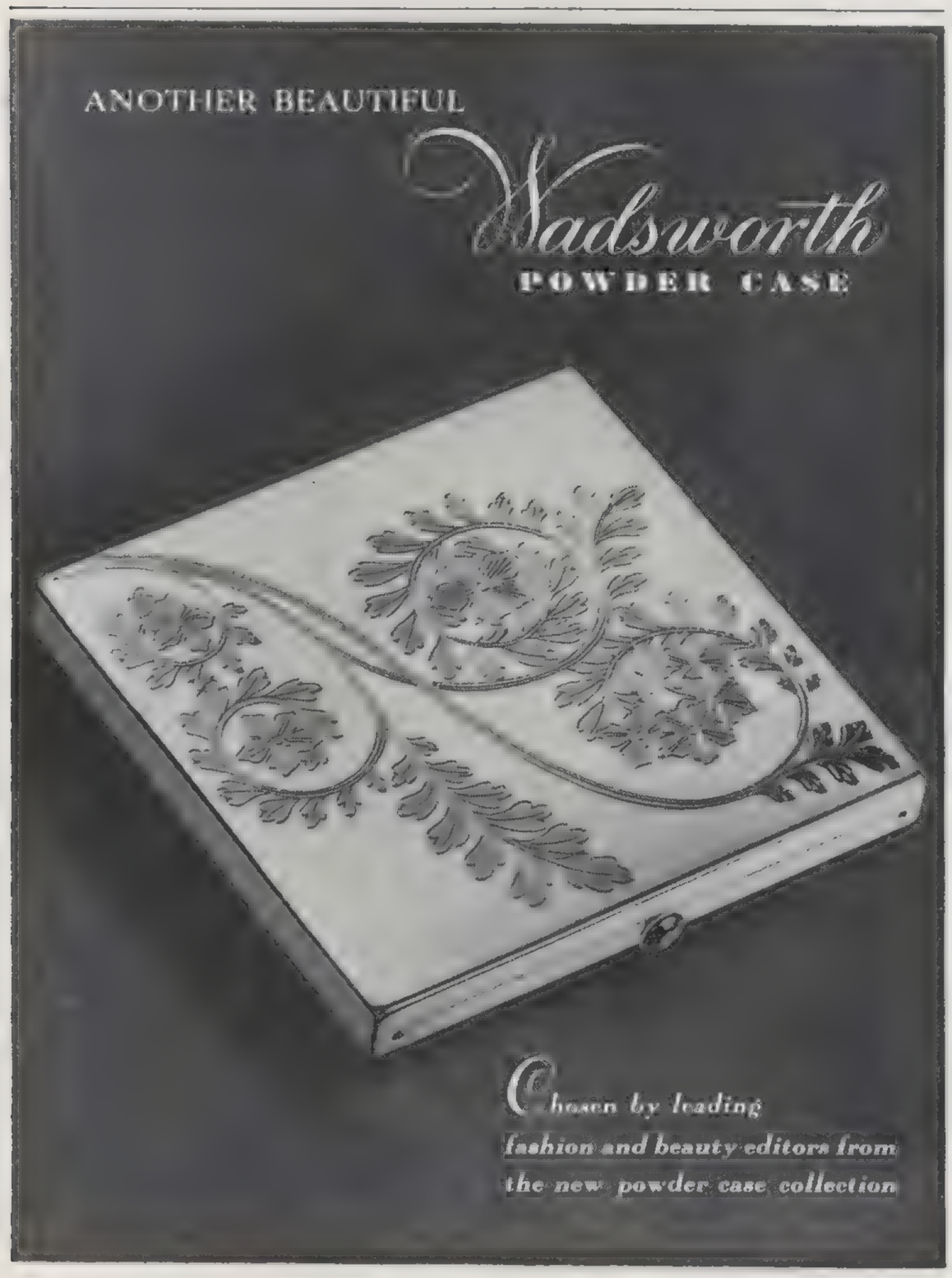
DUPLICATING GREAT ART

(Continued from page 192)

sians, there was a series of fires in this concrete, fireproof edifice. The conflagrations, according to Russian accounts, destroyed everything in the building, including, among other masterpieces, the "Pan" by Signorelli, large compositions by Van Dyck and Murillo, almost all the unique group of paintings by Rubens, and much of one of the greatest collections of Renaissance sculpture in the world. There is, however, one ray of hope. Recently some of the "burnt up" works of art have been offered for sale on the black market in Berlin. There is just a chance that much may have been looted and that the fires were merely a camouflage for theft.

Though war greatly accelerates the destruction of paintings, it is not the only cause of their loss. Like human beings, these precious witnesses of the past have a definite span of life. The most delicate are those painted on wood panel. These require, after a certain age, the equivalent of constant medical attendance for their preservation. Though much is now done to increase their longevity, and though air-conditioning has proved itself, in a sense, their Fountain of Youth, the decay of the wood, the blistering and flaking of the pigment, the expansion and contraction of the panel as it absorbs and loses moisture or reacts to changes of temperature—all these represent malignant diseases which can be treated but never completely cured. When the decision was reached by Congress to send the paintings from the Berlin Museums to various cities in the United States, two German curators and an American restorer were designated to accompany them. In spite of these precautions, a committee of experts decided that "Lady Talbot" was too delicate to go on tour and that "The Burial of Christ" should be withdrawn after the summer, as its fragility precluded its surviving the rigours of winter travel.

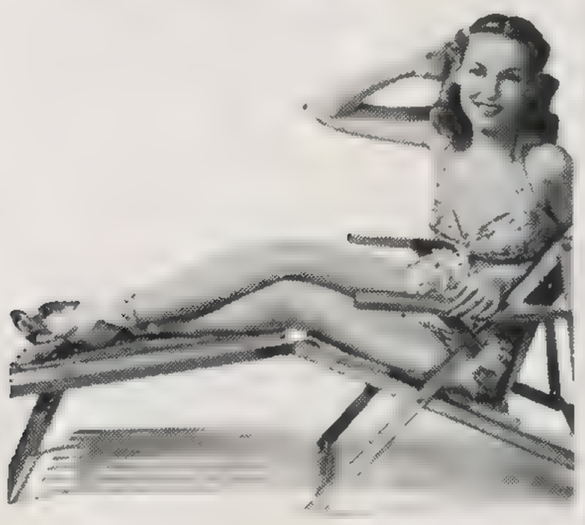
These pictorial invalids of Gothic and Renaissance times are in fact as frail and senescent as people in their eighties and nineties, and an inevitable period arrives when such panels have deteriorated beyond our powers of preservation. When that time comes they are usually embalmed with repaint, but the pictures cease to be of æsthetic interest. Nothing then remains to recall the former beauty but such facsimiles as happen to have been made; and it seems probable that just as today we find our only echo of the majestic painting of the Golden Age of Greece in those faded copies which decorate the buried villas of Rome, so some time in the future the masterpieces of the fourteenth and fifteenth centuries will be known only on the printer's copper plates, which will long outlast the frail panels they reproduce.



Swim

if you want to—

(with Tampax)



Why sit on the beach and envy other women who are luckier than you about their "days"? Try the *Tampax* method of monthly sanitary protection and then you can swim any day of the month without anyone's being the wiser . . . The secret of Tampax is simple—it is *worn internally!* Hence there is nothing that can possibly "show through" a snug swim suit, whether wet or dry.

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MY LAVENDER TULLE DRESS

BY MARY BANCROFT

In the early years of the twentieth century, Cambridge, Massachusetts, was a very different place than Cambridge today. The streets were shady and peaceful and over everything hung the quiet dignity of a university town.

My grandparents' house, which was built shortly after the Civil War, shared with other New-England houses of that period a certain comfortable ugliness. Outside it was red and white brick with dark green wooden trimmings, while inside plaster figures of Diana, Napoleon, and the various Cæsars peeped from the corners. On either side of the house were spacious lawns, enclosed on one side by a privet hedge and on the others by a high wooden fence. On the north lawn stood a sturdy blue spruce, on the south a pink magnolia tree. A picture of this magnolia tree in full bloom leaned against a bronze lion on my grandmother's desk and on the reverse side were listed the dates on which the magnolia tree had been in full bloom each year since 1900. The earliest date was April 19th. The latest, May 31st.

Life in my grandparents' house moved with the slowness of a broad and quiet river. The days slipped into weeks. The weeks slipped into months. The months slipped into years with no definition, no beginning, no end. Each morning there were the same sounds. The same rump, thump, rump, thump, of the boots of Nolan, the Irish coachman, as he climbed—right, left, right, left—the steep back stairs that wound upward around the dumb-waiter shaft. The same squeak and creak as he pushed open the swinging door on the landing and the same invariable stumble as he encountered the more gently graduated steps of the front staircase.

Of the four Irish servants in my grandparents' house, Nolan was my favourite. The happiest moments of my childhood were spent in his company, sitting on his knee while he told me stories about the old country, about his brother the priest, about his brother the policeman, about his friend Thomas Rooney who had to work nights because he could not get a job days and about Thomas Rooney's son, Francis, who was studying to be a priest. I loved the way Nolan smelt—of horses, of sweat, of an old straw hat, and dirty rubber suspenders. And I felt that the problems of the people he knew were real problems, their joys, real joys, their sorrows, real sorrows. In fact, if it had not been for Nolan, I do not know how I would ever have

(Continued on page 195)

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STRUTWEAR, INC., MINNEAPOLIS 4, MINNESOTA
HOSIERY • GOWNS • SLIPS • PAJAMAS • PANTIES

MY LAVENDER TULLE DRESS

(Continued from page 194)

survived the problems with which I was faced when I was removed from my happy sheltered life (in my grandparents' house in Cambridge) and sent in town to Miss Winsor's School. Or when, dressed in my lavender tulle dress, I was precipitated into the world of the Brattle Hall and Eliot Hall dances, and, worst of all, the Friday evenings in the small ballroom at the Hotel Somerset.

"If the child is going to make her début when she is eighteen, I suppose we should send her into Miss Winsor's next year," I heard my father saying to my grandmother one Sunday morning in the spring of the year I was fifteen. And the following autumn in I went, into a world whose values I simply could not understand. It was a world where people were not supposed to live in Newton or Cambridge, where they were not supposed to wear box-pleated skirts with a red stripe in them such as my grandmother had bought for me. Here people must live in Boston or, at the most, in Chestnut Hill and girls must wear plain pastel-coloured tweed suits and shirtwaists with round collars. Furthermore, here, if you wanted to belong to the innermost circle, you had to be able to walk on your hands. French, English literature, American history, and mathematics—these were things to be got rid of quickly so that you could practice walking on your hands while talking the lingo and dealing in those mysterious values which at Miss Winsor's were essential for popularity. Unpopularity, of course, was synonymous with death.

Each morning, Nolan drove me, in a Model-T Ford, from Cambridge over the Cottage Farm bridge to Miss Winsor's School. Each morning I discussed with him the values in this new world which I had entered and he applied his native sagacity to them. There was no argument with him about the pros and cons of being able to walk on one's hands, as there was with my grandmother. If it had to be done, it had to be done. As for living in Cambridge, he, unlike my grandparents, understood the disadvantages of that. Every trick that any Irish politician had ever used to make hi self popular Nolan told me about, and together we plotted how these tricks could be applied towards winning popularity at Miss Winsor's School. "You must set yourself a goal," he said to me, "and then head for it." The goal decided upon, after much consultation, was that I should become the tenth most popular girl in my class. "Anyone might like nine young ladies better than you," said Nolan mysteriously, "but not ten."

(Continued on page 196)

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Breathes with you—never cuts or binds. Made of sheer nylon elastic that cannot ride up on the figure. Definite separation.

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At fine stores everywhere write us, we'll tell you where.

*Reg. U. S. Pat. Off.

SEL-MOR GARMENT CO., INC. • ST. LOUIS

MY LAVENDER TULLE

(Continued from page 195)

And this seemed like great wisdom to me.

"Do you know where Brattle Hall is?" I asked Nolan one morning.

"In Brattle Square."

"Do you know where Eliot Hall is?"

"Off there in Jamaica Plain."

"And the Hotel Somerset?"

"On Commonwealth Avenue. But what have all these fine places to do with you?"

"Well," I said loftily, as if in possession of a talisman, "I am going to dances in all of them."

"You don't say!" Nolan's astonishment was a great comfort to me. "And I suppose I'll be driving you there."

But before Nolan could drive me there, I had to acquire a dress in which to be driven. I had been to dancing school, of course, on the top floor of Browne and Nichols School in Cambridge. Here my dresses had been made of pink or blue taffeta and the present Governor of Massachusetts had trod upon my patent leather ankle ties while talking over my shoulder to other boys of his age, arrayed like himself in neat dark blue suits. But for the Brattle Halls, the Eliot Halls, and the Friday evenings, I had to have a real evening dress that came down to the floor and I was going to have to dance, not with future Governors of Massachusetts in dark blue suits, but with Harvard Freshmen in tuxedos.

I could see at once that this new evening dress was of the greatest importance. My classmates from Miss Winsor's were all going to the Brattle Halls, the Eliot Halls, and the Friday evenings, too. And I had already had my experience of the importance of clothes in their world. I listened closely to their conversation. I had learned that dark colours —and satin—were taboo. Of course, I had no faith in my grandmother's judgment. After all, hadn't she bought me that dark box-pleated skirt with the red stripe in it which had been an obstacle of the first magnitude in my battle for popularity at Miss Winsor's School? Fortunately, however, my stepmother had exquisite taste. I told Nolan I thought I would ask her to choose my new evening dress. "That is a good idea," said Nolan. "It must be very elegant —your first ball gown!"

And it was. I went with my stepmother to buy it at an exhibition of the clothes of an exclusive New York shop held at the Hotel Vendôme. I was fat. My hair was inclined to be greasy. I was suffering from what the skin specialist had told my grandmother was "just a normal case of acne." But that normal case of acne was enough to make me wonder if the advertising copywriter who had plastered billboards

(Continued on page 197)

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Richard Healy Co. . . . . Worcester, Mass.
Ward Bros. . . . . Lewiston, Maine
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turn to page 44
for our full page ad

VERNON BROS. OF BOSTON
15 KNEELAND ST., BOSTON, MASS.

MY LAVENDER TULLE

(Continued from page 196)

all over Boston reading: "KEEP THAT SCHOOLGIRL COMPLEXION," was very astute in his choice of slogans.

My hands were cold and my heart was going like a trip hammer as we entered that exhibition of New York styles at the Hotel Vendôme. I was no happy young thing going to buy her first evening dress. I was a fat, miserable, pimply, greasy-haired girl of sixteen hellbent on acquiring a new weapon of popularity.

The minute we entered the room where the latest New York styles were displayed, I saw it—that vision of lavender tulle over silver cloth which was to become mine. It was built like a Japanese pagoda—at least the skirt was—and it stuck out far enough so that it gave me the semblance of a waist. This, in my eyes, was a great asset. The neck, however, was amazingly low. I did not look particularly lovely emerging from it.

"We have some extra tulle in the same shade," said the tactful saleslady. "Don't you think it would be a good idea, Mrs. Bancroft, if we made a scarf out of it for Miss Mary to throw around her neck?"

Much to my relief, my stepmother acquiesced. And so I became the proud possessor of a beautiful lavender tulle dress, over silver cloth, with a matching tulle scarf to throw around my neck.

The next stop was Thayer McNeil's shoe shop where we purchased silver slippers with a type of low French heel which I have never seen since and a strap reminiscent of my patent leather ankle ties. In this costume, which Nolan found very elegant and with which my classmates seemed pleased, I attended the Brattle Halls, the Eliot Halls, and the Friday evenings.

But only the Friday evenings stand out in my memory. At the Brattle Halls and the Eliot Halls there were such hordes of Harvard freshmen that every girl, no matter how she was dressed or how fat she was, automatically had a partner. But at the Friday evenings there were always seven to eleven girls too many. I can hear the orchestra now playing "It Was Just an Old-Fashioned Garden"—or "I Left My Love in Avalon"—and I can see those Harvard freshmen running and sliding across the floor, heading for slender girls with faultless complexions and shining hair.

By completely ignoring my studies and plotting day and night with Nolan's assistance, I had managed at the end of six months to become one of the ten most popular girls in my class at Miss Winsor's. But do what I would, even with the irresistible bait of a beautiful lavender tulle evening dress, I could not be anything but one of the ten most

(Continued on page 198)

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*"Allo-Ette" in various fabrics, from $1.50; as shown, in Plaid Swiss Rayon, $1.75.

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"There is a Maiden Form ® for Every Type of Figure!"

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Send for *free* Style Folders: Maiden Form Brassiere Company, Inc., New York 16

MY LAVENDER TULLE

(Continued from page 197)

unpopular girls at the Friday evenings. I was sure of six or seven dances. One with a boy who was the brightest boy in the freshman class and who had a more than normal case of acne, the others with boys who went to the same place I did in the summer and who danced with me to talk about sailing. But once this first rush was over, there were no repeats. As I would see myself about to get left, I would yank surreptitiously at one of the ruffles on my lavender tulle dress and as it tore cooperatively, I would jump up, push aside several Harvard freshmen and rush for the ladies room, where a kindhearted attendant would cry, "Oh, what a shame! You've torn your pretty dress!" A needle and thread would be found. I would twist and turn while repairs would be made. My classmates would dash in and out with cries of "Oh, you've torn your pretty dress! What a shame!" And in the distance, the music would blare, "I left my love in Avalon, beside the bay, I left my love in Avalon, and sailed AWAY" —I had left my love nowhere. But how grateful I was to that dress which was made of tulle and which would tear so very easily.

I can remember one Friday evening towards the end of the season when my sure-fire partner, the brightest boy in the freshman class, was pushing me awkwardly backwards while all around us floated lovely creatures in the arms of desirable athletes, he gave me a penetrating look. "I think," he said, "you tear that dress of yours and go into that room to sew it up just because you don't like being a wallflower." He was obviously not the brightest boy in his class for nothing, but I hated him for having caught me out. "Oh, no, I don't," I said airily. "A dress like this is *very* delicate." He gave me a sharp look. He was undaunted. "Well," he said, "if you are worried about being a wallflower, it might help to remember that often the most unattractive member of a family turns out, in later life, to be the most distinguished." I found slight consolation in his remark. I didn't want to be the most unattractive member of my family no matter what glory might await me later. And I thought him hateful to introduce me to any such philosophy.

That evening when Nolan came to get me in his heavy coachman's outfit and the Model-T Ford, I was crying. "Now what is the matter with you?" asked that kindhearted Irishman.

And I, lying to him for the first time in my life, answered between sobs: "I've torn my beautiful dress. That's the trouble when so many boys dance with you! They tear your dress. Boys are so careless! I hate Harvard freshmen!"

DESIGNS FOR DRESSMAKING

Here—a second look at the suit on page 174, "Easy-to-Make" No. 6550. Comes in sizes 12 to 20 (30 to 38). For size 16, use 2¾ yards of 54-inch material.

Back view of the dress on page 175, No. 6549. In sizes 12 to 20 (30 to 38). For size 16, use 2⅞ yards of 54" material. 1⅛ yards of 35" for the dickey and cuffs.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 196.

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any weather, that is. Absolutely rain-repellent in wet weather, absolutely handsome when the sun is out. The corduroy "*Rain Coquette*"* with the dashing cavalier collar has a wonderful separate scarf that wraps around the head, hood fashion. Colors—brandy yellow, hunter green, brown, black, redwood, palomino, carrot, saddle, taupe, emerald green, steel gray, platina and purple.

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